

# SEVEN DAYS

2013  
DAYSES  
BALLOT  
INSIDE!

PAGE 22

VERMONT'S INDEPENDENT VOICE June 25/26, 2013 VOL 14 NO 26

PARENTAL  
ADVISORY:

This feature contains  
graphic content.



**ATTRACTING A CROWD** PAGE 22  
BTV's magnet schools at five years

**LOGGER LOCKUP** PAGE 46  
Rusty DeWees acts up in jail

**RUNAWAY TRUCK STOP** PAGE 44  
Foodie fervor in the South End

**LIBERTÉ  
ÉGALITÉ  
FRATERNITÉ  
ET LA  
ROSÉ**

**ROSÉ & OYSTERS  
ON THE PATIO**

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## Peak VTartists

### BELLES PINES

SATURDAY, JUNE 8, 7:30 PM

Belle Pines was created up by Vermont musicians Lesley Grace and Linn Hayes and it turns out they both love honky tonk songs, full of the heat and harmonica, bad decisions and bad behavior, bloused vision and thoughtful nostalgia. Now they're surrounding on those songs and sharing the stage with banjoist Pat McHugh and drummer Sean Preiss.



### CAROL ANN JONES QUARTET

SATURDAY, JUNE 22, 7:30 PM

An up tempo evening of rock, country, pop, jazz and blues covering Carol Ann's original songs. Come to listen and plan to dance! Carol Ann on acoustic guitar and vocals, Will Putnam on mandolin, steel guitar, dobro and upright bass, Dave Schubert on electric guitar, and Gary Spaulding on cajone.



Peak VTartists Series sponsored by FARRELL

## Peak Family



### BURLINGTON CIVIC SYMPHONY

SATURDAY, JUNE 15, 7:30 PM

Musical Director David Bruce leads the Burlington Civic Symphony in a performance of George Gershwin's beloved Rhapsody in Blue.

## Peak Pop

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FRIDAY, JUNE 28, 8:00 PM

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TUESDAY  
6/6

WATERFRONT MARQUEE

# THE SOUL REBELS + IVAN NEVILLE'S DUMPSTAPHUNK

SATURDAY  
6/8

WATERFRONT WORLD TENT

# BARRINGTON LEVY + RICHIE SPICE & THE ALL SPICE BAND

SUNDAY  
6/9

FLYNN STAGE 1 PM

HELEN SUNG  
QUARTET

MONDAY  
6/10

WATERFRONT JAZZ TENT

ONION RIVER  
JAZZ BAND

SUNDAY  
6/9

FLYNN STAGE 1 PM

GRETCHEN  
PARLATO

SUNDAY  
6/9

FLYNN STAGE 1 PM

GREG TARDY  
DUARTET

TUESDAY  
6/11

FLYNN MAINSTAGE 8 PM

ELIANE  
ELIAS

ALSO,  
VERMONT ALL STATE JAZZ ENSEMBLE

SUNDAY  
6/9

FLYNN MAINSTAGE 8 PM

PONCHO  
SANCHEZ  
AND HIS LATIN  
JAZZ BAND  
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MAY 31 - JUNE 9, 2013

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THE LAST

# SEVEN DAYS

COMPILED BY ANDY BROMAGE &amp; TROY MADRIGAL

## WEEK IN REVIEW

JUNE 26-JULY 2, 2010

# A Loyal Companion



Jennifer and Stephen Heneck

**W**hen St. Johnsbury vet Stephen Heneck lost his wife in 2010, his written request to bury any remains at Dog Mountain, the hilltop sanctuary they created together, had seen come Monday. Jennifer, Mr. Heneck died on Sunday just a week after her 50th birthday.

A short, informal post on an otherwise Facebook page that's given nearly 200,000 the loss of a beloved animal, and a dog's day, may seem like the other details. Pet owners nationwide do not neglect follow-up. The Henecks lived on Dog Mountain, Stowomeric's hilly, curved wooded acquisition, and as one peace, and the couple built the cabin and its leveling Dog Chapel where dog owners have been leaving pictures and Post it notes to express their thanks at their deceased companions.

Since her husband's suicide, Jennifer had carried on with his artful dogging, managing the backlog of the gallery and helping care for his husband's unique artwork—just dog-centric pieces including Silly Dogs on the Beach and Silly Dogs on Dog Mountain. As a result, the couple's love of dogs, Culture News' Stephen Heneck was the subject of in 2009. Seven Days' Vicki Kaukonen wrote sidebar in which the staff sought solace.



Asked about the pivotal role his artwork and the new dog companion she'd chosen in his life,

Stephen Heneck's spirit has come in a canine alter ego from multiple respiratory distress syndrome brought on by his own some months. "The doctors were not hopeful, but with the help of the other dogs, Stephen had a 'dog recovery,'" notes a doctor Dog Mountain's website. "He now loves everything, from how to walk to how to play and run."

The doggy with diverse interests seems to be leading the blog (sheep), which he calls "the largest network of my life and my most personal." But the instant with doggy makes as well as financial issues and took his life in January.

Carefully in GARD tribute, Heneck's dog recently has been reading Dog Mountain's Facebook page:

"I was never strong enough to meet you and have always wanted to visit Dog Mountain," said commentator wrote. "But I have several pieces of art that make me smile everyday."

Another wrote: "It's such a bummer. Doggy recovered and we will never live to see him. I miss the photos so much of Stephen and Stephen."

A final note: "I'm so sorry. Please put a big

Petey's mom is the shape of the batch of them from all

of the souls that they have helped. Our thoughts are with you all."

## facing facts



**Karen ACCU expert says blends are four times more likely than natural to go bad faster for two reasons in Vermont.**



A blackberry bush was charged with causing a state trooper's death after it exploded in his Thetford



The Champlain State Police Standard Operating Procedure calls for a trooper to hold a shield to a small New York town to be located and rescue Barbara Nowell.



**RE: PLUG**  
Methane's Karen Heneck says that's the reason fueling gas standards for "personalized." Protecting the last time he'd ever say that word.

Photo: DAVID COOPER/VERMONT



That's how many Champlain College graduates had found security readers and other personal data potentially exposed because a hard drive was left in a computer lab. The college says there's no evidence of identity theft.

## TOP FIVE

MOST POPULAR THIS WEEKEND

- 1 "The \$10 Million Question: Is Investment Working Hard Enough? Give Other Peoples Money Back!" by Steve Kornacki, *Vermont Business*. Project finally comes in 10 million over expectations, stamping executives' salaries.

- 2 "Finding Her Voice: Gretchen Harada" by Deb Miller. The jazz singer's public debut at the Burlington Jazz Festival.

- 3 "A Year In: Gary Hambleton Taking His Healthiness to the Maxx" by George Rizzo. One Vermont's top springtime fitness fests has turned into a year-round annual residence for healthy Vermonters and residents from old families.

- 4 "Pet Bonus: "Seniors Increase Retirement Income" — And a Whole Lot of Benefits" by Karen Heneck. The author's mother-in-law's pet bird, with help from her Jersey Chimp.

- 5 "Safe Business: "Interim Executive Opens Dog Mountain's North Branch" by Mike Tamm. This week you can probably catch Vicki Kaukonen while tending to Scott's dog.

## tweet of the week:

**@vermonters**

"I don't care what the weather is like tomorrow, and the next day. You probably still won't care, but I do. And that's what's important."



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doesn't work in rural Vermont most of the time.

So let's not forget all those edges/borders/terrains within towns. Nothing aggravates me more than so-called "Vermonters" who don't know the difference between a town and these locations within a town!

**BARRY COONE**  
MONTPELIER

## SAFE SHORTCUT

In the article "Safe to the Future" [May 22], concern for safety is expressed by bicyclists who ride between Burlington and Fort Ethan Allen due to the need to ride on Route 15, heralded as "that high-speed stretch of road." For the last 18 months or so, there has been an excellent alternative to cycling on Route 15 between the west entrance of UVM, Marshall's College and Fort Ethan Allen. Simply turn left at the light onto campus, follow the campus road to the back gate (via Canterbury Way on Google map), then turn left onto Johnson Ave., which becomes Hegeman Ave./Johnson Ave. used to dead end behind Donker's Donuts, but the entrance to Camp Johnson was pushed to the west to allow Johnson Ave. to connect to Hegeman Ave. It's a nice ride should be a lot safer than fighting traffic on Route 15. MapMyRun says it's 38 miles longer to go through campus, which is no more than a minute or two difference.

**JOE CONNELLY**  
BURLINGTON

## A BIKE-FRIENDLIER BURLINGTON

[Re "Safe to the Future," May 22]—The Burlington "Go for Gold" Walk/Bike Blueprint is not only an "aspiration" document, but a call to action, identifying areas we need to focus on to make our community more friendly for walking and biking. Clearly the biggest needs are the infrastructure improvements, although there are many opportunities to improve in other areas, too. It's true that the blueprint does not have specific plans in it, our next step is coming up with action plans for addressing the identified opportunities and needs.

The new city administration is already more openly supportive of this effort than previous administrations. I am cautiously optimistic that this will actually translate into progress in the months and years to come. There are certainly many hopeful signs, including current projects in which there are opportunities for making real infrastructure improvements in the near future,

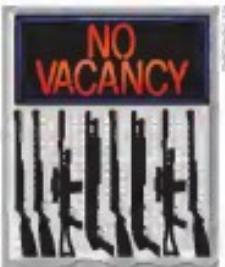
for both walking and biking. These include PhotoTV, the Burlington Enterprise Project, the Waterfront PIAP process, the North Avenue Corridor Study and discussions about a variety of other improvements around the city.

Looking ahead, we also need to address some of the tougher infrastructural improvements we need, such as downtown and Shelburne Street. All of these will take continued attention and pressure from public officials and interested citizens to ensure progress. I encourage all interested people to get involved in the ongoing efforts above, and the Burlington Walk/Bike Council ([burlingtonwalkbikewalk.org](http://burlingtonwalkbikewalk.org)). We meet at the basement of City Hall every fourth Thursday from 5:30 to 7 pm, our next meeting is June 27.

**MARK THOMAS BROOKS**  
BURLINGTON

## GUNS CAN BE GOTTEM

[Re "Many 'Prohibited' Persons Still Have Guns Because Cops Have Nowhere to Put Them," May 6]. This law has been around for at least 12 years, and each



police department should have a safe place for the firearms to be plated and possibly taken apart. These people get hold of them and no one is to blame. Police should also have their names checked out and the articles in question removed.

**PHILIPPE SEARS**  
BURLINGTON

## HIPSTER ILLOGIC

[Re "Flatlander Cow Count is Vermont-Based Must," May 11] Not wanting to hurt anyone's precious feelings but the local movement, like the "sustainable movement," is logically incoherent

and intrinsically stupid. Is excessive population a problem? Well, work on that. Better a lot of people are than a few guys under. Do any of you hipster dudes actually understand self-sufficient cycles? Do any of you hipster dudes actually understand the mammalian reproductive process? Research is needed. Use it.

**DANIELE GREENWALD**  
BURLINGTON

## THE MORE, THE MERRIER

I read with great interest Taylor Doherty's story about the changing demographics of the New North End of Burlington and how they impact the political climate of Wards 4 and 7 [Burlington's New North End Looks a Lot Different Than It Did 50 Years Ago," May 23]. As a person who has lived most of his life in this part of town, I wanted to add a word or two about how these changes have also impacted the culture of this area.

I love walking through Hanoverfield or sitting in the local brew shop meeting people of all cultures, countries and colors and hearing a variety of languages spoken. The greater diversity seen in our schools helps to raise the cultural understanding and competence of all students and staff. New citizens have brought us many gifts that we locals can learn from and calculate. For a small city, Burlington is rich in cultural diversity, and we grow even more rich as people continue to move here and settle in with us. Many come for the same reasons our own families did a few generations ago. We must never forget that, because our common interests bring us together.

I am excited by the demographic changes taking place in the city — specifically the northern part of it. I hope that new residents of all cultural backgrounds will find the rest of us to be good neighbors.

**THOMAS REHRY**  
BURLINGTON

## SAY SOMETHING!

Seven Days wants to publish your comments and ideas. Your feedback may:

- be 200 words or fewer;
- respond to others' comments;
- include your full name, town and a telephone number.

Seven Days reserves the right to edit for accuracy and length.

Seven Days reserves the right to not publish comments that include:

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Andy Frazee Frazee

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**TUE 4/6** EAT CROW 8PM

**WED 4/7** JOHN PATRICK SMITH 8PM

**THU 4/8** SPANISH SPINNERS 8PM

**FRI 4/9** GREGORY MITCHELL TORN 8PM

**SAT 4/10** ZACK DAUPHIN 8PM

**SUN 4/11** BRIANNA 4PM

**MON 4/12** DYNASTY ELECTRIC 8PM

**TUE 4/13** BRIANNA 8PM

**WED 4/14** THE SUMMER KINGS 7PM

**THUR 4/15** BRIANNE 8PM

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# contents

JUNE 05/12, 2013 VOL. 48 NO. 48

LOOKING FORWARD



## NEWS

- 14** **EVV Aviation Director Gene Richards Seeks Smoother Air for Burlington's Airport**  
BY KAREN J. KELLEY

- 16** **Why Vermont's Health CO-OP Is on Life Support**  
BY KATHRYN PLASS

- 18** **Summer Study Committees: Legislation-In-Training or Giveaway for Controversial Bills?**  
BY ANDY RISMAN

## ARTS NEWS

- 20** **In a New Book, Author Anthropologist/Poet Adrienne Kaeppler Searches for Refuge**  
BY KELIAN WILSON

- 21** **Three Directors Divide The 20 Stages in Vermont Stage Company's Bata Goff**  
BY PAMELA POLSTON

- 22** **Short Takes-on Film**  
BY KRISTEN HABERSON

## REVIEWS

- 71** **Musico**  
Audrey Bernatalski, Audrey Bernatalski Lives Blue, Helene and the Bayou Fair, Diamond Dust

- 74** **Art**  
Dell Ballesio, BCA Center

- 60** **Movies**  
Now Playing: Mr. & Mrs. Smith



## FUN STUFF

- giant paper plane  
make your own  
miniature idea  
diaper hamsterwheel  
petticoat  
petticoat  
tattoo art  
real meat, fungus  
daffodil wreath  
this week's movie  
real estate, property  
perman...
- 18 19  
20 21  
22 23  
24 25  
26 27  
28 29  
30 31  
32 33  
34 35  
36 37  
38 39  
40 41  
42 43  
44 45  
46 47  
48 49  
50 51  
52 53  
54 55  
56 57  
58 59  
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89 90  
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91 92  
92 93  
93 94  
94 95  
95 96  
96 97  
97 98  
98 99  
99 100

LOVE IMAGE MICHAEL TERNY COVER DESIGN DAVID SULLIVAN

## FEATURES

- 26** **Unhappy Endings**  
Tag Getting a Grip as Vermont's Asian art market  
BY KAREN PLASS

- 32** **Grading the Magnet Schools**  
Education Five years after their transformation into arts and environmental education, how successful are the Old North End schools?  
BY KAREN J. KELLEY

- 37** **Seven Days' Ballot**

- 40** **Jailhouse Ranch**  
Cesspool Party DeMolay brings the Logos to the big house  
BY MEGAN JAMES

- 44** **Keep on Truckin'**

- Food At the new South End Truck Stop, popularity is a winning formula  
BY KATHRYN PLASS

- 46** **Cellars Market**

- Food Vermont is getting a rep as a small state with a big taste for fine wines  
BY CATHERINE WRENCH

- 66** **Neville Mind**

- Food Taking fresh with a nod of New Orleans musical royalty  
BY DAISY KELLEY

## COLUMNS

- 12** **Fair Game**  
Open season on Vermont politics  
BY PAUL HEINTZ

- 25** **WTF**

- We just had to ask...  
BY KAREN J. KELLEY

- 28** **Work**

- Vermonters on the job  
BY ANITA KROHN

- 45** **Side Dishes**

- Food news  
BY CATHERINE WRENCH & ALICE LINDT

- 57** **Soundbites**

- Musicans and more  
BY DAISY KELLEY

- 69** **Mistress Maeve**

- Yearbooks to low-rent  
BY MELISSA MCINTIRE

## STUFF TO DO

- 11** **The Magnificent 7**

- 50** **Calendar**

- 63** **Classes**

- 66** **Music**

- 74** **Art**

- 60** **Movies**



## Stock in Vermont:

Stock from now until November 15th of Burlington's finest food trade will gather on Park Street for the Friday Night Bazaar. On May 24, Burlington was one of hundreds of downtowns clamoring for choice.



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**8/17 • THE BLACK CROWES**  
LAKE CHAMPLAIN MASTERS FEST  
MADISON PARK, BURLINGTON



**9/20 • BILL COSBY**  
TOWN THEATRE • BURLINGTON



**9/30 • CELTIC THUNDER**  
TOWN THEATRE • BURLINGTON

**8/20**

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# the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK.

COMPILED BY COURTNEY COPE

**(1)**

SUNDAY 08

## MINIATURE MASTERPIECES

Possibilities abound at pruning! "A Bonsai Mountain Bonsai Society Member Show" elevates this horticultural hobby to an art form with an exhibit of tiny trees. Award-winning artist Mike Sullivan organizes carefully cradled specimens, then gives a demonstration from raw materials.

SEE CALENDAR LISTING ON PAGE 84



**(2) SUNDAY 09  
PERFECTLY PAIRED**

When world-renowned concert violinist **Itzhak Perlman** and Metropolitan Opera mezzo-soprano **Renee Fleming** join forces, audience members are granted access to two of music's most powerful women.

In "Journey Through Life," the dynamic duo performs works by Schubert, Benjamin Britten and Hugo Wolf.

SEE CALENDAR LISTING ON PAGE 84

**(3)**

FRIDAY 07

## Capital City Catwalk

Foolserville Rock to the Rescue! Skateboarders break for an evening of shenanigans inspired by the power-kids of Ancient Rome. "Degradation and destruction by Montpelier High School students. Use Meepooper Toolkit. Show respects children and adults who don't respect the humanity representing local businesses and designers."

SEE CALENDAR LISTING ON PAGE 84

**(4)**

WEDNESDAY 12

## Conscientious Companies

Considering the business losses of record years, Melvin Young and Mark Swank's documentary **5th Gear Design** is welcome change. Reuniting successful employees around loss revenue success, Owners' Membership Company vs. Corporation, and BusinessEquity Exchange, the award-winning film makes it clear the oft-misunderstood idea of a profitless job is dimensionless.

SEE CALENDAR LISTING ON PAGE 84

**(5)**

FRIDAY 07 - SUNDAY 09

## Adventures in Agriculture

Held to celebrate Vermont's past, present and future farmers in Grandfather Mountain's **Striving for the Heavens**, a climbing field will host a look at the textile industry's many peaks down the mountain in a program from 1 p.m. to 4 p.m. Each day the climbers will be free to have a meal, gallery walks, free musical performances,

SEE CALENDAR LISTING ON PAGE 84

**(6)**

THURSDAY 08

## Big Easy Beats

Ivan Neville comes from impressive stock. The son of singer Allen Toussaint, his family's musical legacy is lived singer and keyboardist for the New Orleans-based Galactic. A mix of soul, blues and gospel informs the group's feel-good funk, which comes to the Wisconsin Bayou Tent in Burlington on October 2008 (see sidebar).

SEE CALENDAR LISTING ON PAGE 84

**(7)**

ONGOING

## Rendered Reflections

An architectural rendering is an image for advertising, planning, presentation or determining value. It can be a hand-drawn sketch or a 3-D rendering. But what about "Revealed"? That's the goal of the new exhibition at the Museum of Contemporary Art in Chicago, which is putting on a retrospective exploration of what architects see in our buildings and their way of talking about them.

SEE CALENDAR LISTING ON PAGE 84



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## Fighter Flight

**T**hat Chittenden County is growing isn't exactly breaking news. But a report issued late last week by the Air Force sheds new light on what growth means for a proposal to base next-generation fighter jets in South Burlington.

The short story? If the *Air Force* picks the Vermont Air National Guard to host a squadron of F-35s, plenty more people will be exposed to high levels of noise than the Pentagon previously acknowledged.

Now the question is whether the new data will influence the debate in Vermont and Washington, D.C. — or if both sides are too entrenched to change the minds.

In a previous version of its environmental impact statement, the Air Force relied on census data from the year 2000 to determine how many households would be exposed to noise levels the Air Force considers unacceptable with residential use of the Vermont Guard's land as it does for louder F-16s. When supporters and detractors complained about the age of the data, the Air Force agreed to update its estimates using 2010 figures.

The result? While Chittenden County's population increased by 7 percent in that decade, the number of people living in close proximity to the air base grew by almost 20 percent, the *Air Force* report now indicates.

That means if 18 F-35s come to Vermont, the high-noise zone would encompass 6665 people instead of 4802 — a 44 percent increase. Twenty-four planes would expand the zone to 7519 people — a 67 percent increase.

More problematic for F-35 supporters: The latest report indicates that McLean-John National Guard Base in Essex, Vt., is now the *Air Force's* preferred environmental park, though Burlington still comes in first place overall.

To the plane's loudest opponents, the new figures serve as confirmation of what they've been saying all along: The arrival of F-35s would be worse than advertised.

"This is a staggering number of people that would be impacted," says South Burlington City Councilor SARAH NEEDS, a former Air Force colonel. "It doesn't make sense to have 6600 people out there suffering noise, perhaps health related and economic quality-of-life impacts, and for what?"

"The impacted people are already involved," counters JOHN CHANEY, a prominent F-35 supporter and president of the Greater Burlington Industrial Corporation. Seeing that much of the population growth near the airport is attributable to development in downtown Winooski, he says, "I don't

see them running away. People aren't suffering health impacts. Developers are investing in the redevelopment of downtown Winooski."

While the responses from activists are predictable, what raises a chuckle is why one is winning the least and prints of Chittenden County residents. That's a highly important political question, given that the county makes up a quarter of the state's population — and that Vermont's most prominent politicians have lived up in front of the F-35.

"I don't think the opposition is growing at all," says Coff. "They've got *more* money and a couple other people stirring things up, but we don't see the numbers growing."

To that, South Burlington real estate agent CHRISTOPHER RIBBLE says, "Frank Coff is completely full of shit. It's completely monstrous."

### IF THE AIR FORCE PICKS VERMONT TO HOST A SQUADRON OF F-35S,

**MORE PEOPLE WILL BE  
EXPOSED TO HIGH LEVELS OF  
NOISE THAN THE PENTAGON  
PREVIOUSLY ACKNOWLEDGED.**

As evidence, Hard points to a rally he and fellow opponents held at Burlington's Unitarian Universalist church last Thursday, which drew a capacity crowd of hundreds. Among those addressing the group was Burlington mayor MATT REED of Burlington's Ober Zelch synagogue.

"My sense is [opposition to the plane] is growing. I'm hearing from more and more people," says Chaneys, who first came out against the base last fall along with several other anti-drone members. "I think people are waking up to how unfair that whole process has been."

Even the *Burlington Free Press* is getting in on the action — in its own peculiar way. In last Friday's paper, editorial page editor ANDREA SOLOVIA said the *FreePress* was down for "transparency," writing that "information must be made available" to the public before the Air Force makes its decision this fall — without specifying precisely what information the paper sought.

On Tuesday, the *FreePress* cleared that up in its news page. In what was ostensibly a news story, staff writer JOHN GARDNER reported that the *FreePress* had sent Vermont's

three-member congressional delegation, GOV. PETER SHIMMERS and Burlington Mayor MIKE MEEHAN 10 questions related to the F-35 basing process. But rather than waiting for the pals to respond — or not — by the paper's self-expired June 12 deadline, it simply printed the questions verbatim.

Bright original web headline? "Press asks pointed questions about F-35 support?" In later versions, the paper briefly dropped the word "pointed."

Whether or not the delegation, governor and mayor responded to the *Press'* questions, it's pretty clear where they stand. Within hours of the release of Friday's 1200-page tome, the delegation and governor released a joint statement reiterating their support and saying "each appears to be no leadership changes in this updated report."

"What the heck is it, there's nothing that changes my mind?" Sen. PATRICK LEAHY (D-VT) said in a follow-up interview. "It appears to me they're being very fair and very open to everybody."

Referring to his home in McLean, Va., Leahy intimated that the Vermont Guard's six months of daily take-off and landing time isn't all that much.

Tim is Washington is a home in the flight path of Reagan National Airport, Leahy said. "I'd love it if we limited to five minutes and 20 seconds a day."

While Rep. JEFFREY DODD (D-VT) did not respond to a request for comment, the third member of the delegation, Rep. ANNE PRESSMAN (D-VT) struck a more measured tone than Leahy about the new Air Force report.

"It does affect more people, so I have empathy. I respect the fact that there are a lot of people who would be directly affected by the flight paths," Dodd said, calling the decision "kind of off-set" between those who live near the base and those who depend on it for jobs. "I think it suggests a retooling of aircraft by the Air Guard to work with the reorganization efforts."

Added Shimer, "My opinion on the F-35 has not changed.... All I can tell you is my support for the F-35 is based upon the thousands of jobs it creates."

### Damage Control

Will Gov. Peter Shimer's very public dispute with an East Montpelier neighbor over noise lasting damage to his political career?

According to a number of Vermont political insiders, the answer depends on how quickly he can bring the saga to a close.

"It's unfortunate the way it played out," says Sen. DICK MARSH (D-Greensboro), a Shimer ally who says he's contacted the governor on the matter. "The thing he

has to do now is move ahead as quickly as possible and do whatever has to happen. Make a deal and move on."

Li Gov. **PAUL** started the top-ranking Republicans in the state, agrees.

"If new information arose, I certainly think it would give Gov. Shumlin vulnerabilities in certain areas — but that's a 'big if,'" Scott says. "If nothing else happens and nothing new comes out, I think he wouldn't be worried."

Unfortunately for Shumlin, the situation remains pretty much — and disturbingly — unresolved. Until he can change that, political analysts and reporters with no legislative session or election to cover will keep harping on the water.

For those just joining us, here's a quick recap: of the spot Shumlin's last fall, the gov cut a quid pro quo deal with an ex-con neighbor who was just days away from losing his property to a tax sale, thanks to a \$30,000 tax bill he couldn't pay. Last month, the neighbor, **JOSEPH COOPER**, told reporters he'd been flustered, claiming he didn't have the mental capacity to negotiate with the gov — especially without a lawyer representing him — and didn't get a fair price.

Shumlin, meanwhile, says he was doing Dodge a solid by letting his neighbor stay in his home for nine months and avoiding the guy's electricity. Once reporters came calling, he said he'd be happy to renegotiate with Dodge — and he'd even pay his neighbor's attorney fees.

So what's next?

As VT Digger's **ANDREW SMITH** reported Monday, both sides have lawyered up. Shumlin has engaged the services of former attorney general **JOSEPH SCHAFFNER** to represent him while Dodge was scheduled to meet with Vermont Legal Aid and a Seven Days reporter to press.

Drip, drip, drip.

Ahead: Thursday here he hoped to resolve the matter; Dodge told Seven Days, "My goal is to get my property back and pay for the governor's kick when he invested in it — and not a penny more."

Asked if he'd instead settle for a far fewer payment than the \$50,000 the gov demanded for his 10 acres, Dodge said, "No, I would rather keep it myself."

And if the gov doesn't sell it back, would he sue?

"Oh yeah," Dodge said. "That would be one of the options that would be on the table."

Dodge added that while he used to consider Shumlin "an all-right guy," he's become upset with the governor's frequent mentions of his criminal record in interviews with the press.

"He's bringing out all this slender against me and making me look like a bad guy," Dodge said of the governor. "He's not perfect. He's got skeletons in his closet somewhere, and I'm going to find them."

Shumlin said Thursday he wouldn't comment on Dodge's remarks, other than to say, "I'm looking forward to having a conversation with Jerry and his family."

Drip, drip, drip.

Adding to the governor's problems: Two of his political opponents — Reps. **KURT WRIGHT** (R-Burlington) and **MARY KENDALL** (D-Torres) — plan to hold a Statehouse press conference Wednesday afternoon to outline a policy proposal they say will much on the community.

Meanwhile, Vermont Republican Party chairman **JACK LINDNER**, who has thus far kept administration quiet about it said Monday, "His actions were wildly inappropriate and obviously show an ethical lapse and a lack of moral compass."

But for Shumlin to be in real political peril, he'd have to have a mid-political opponent writing in the wings. So far, he doesn't.

His greatest threat — Scott, the well-known and well-liked law prof — announced Monday that he's not interested in running for Vermont's top job, saying, "At this point in time, there's nothing I see that would open the door for me."

Former state senator **RANDY PRUITT** is a Swanton Republican who lost to Shumlin in 2012, but "made no decision whatsoever about running for anything," he says. "It's for you early."

But he notes that during the campaign, "I did focus on the governors real-estate transactions, and this was one of the transactions I mentioned."

Given how Shumlin elbowed liberals during the hot legislative session, could he expect a challenge from the left?

"He certainly makes it very hard for us to step out of the race. I will say that," says Rep. **CRAIG PEPPER** (D-Burlington), who chairs the House Progressive Caucus. "But it's hard for us to raise big amounts of money for a statewide race. It's really hard."

And then there's the question of which Rep. would stand a chance. Sen. **ANTHONY RIZZIA** (D-D-Washington) came second during the 2010 gubernatorial race, but even he concedes the challenge would be a fierce one. "People will forget and forget," Rizzia says. "I don't think this should inspire somebody to run for governor again in my backyard."

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## POLITICS

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# BTV Aviation Director Gene Richards Seeks Smoother Air for Burlington's Airport

By KEVIN J. KELLY

**a** few things are holding up — or down — at Burlington International Airport. In particular who you ask.

Data starts daily nonstop flights to Atlanta this week, marking the airport's first major air-service expansion in several years. Last week, local dignitaries gathered to celebrate the permanent appointment of Gene Richards as aviation director. His "countdown" days are over.

But behind the positive spin are some sobering figures: Since 2008, the number of passengers departing BTV annually has dropped by 23 percent, from 358,000 to 260,000.

The Burlington airports managers haven't been remiss enough to hold the downward trend during every ETV since 2008 is the U.S. says dead. Whether the airport's former community liaison officer, Richards may or may not possess the caliber of leadership needed in the post, Worthen adds, "we've got to know how to work with the sharks," he says. "The industry is populated with sharks. I don't know if Gene can handle them."

Major airline management should have conducted a difficult search for an aviation director, Worthen argues. "This might not be a political football, and there's what it has been," he says, implying that Richards may have been chosen at least in part because of his support for Worthen's bid to 2012 Democratic mayoral election.

In response, Walsh argued in a written statement on Tuesday that Richards was appointed — and automatically confirmed — by the city council on Monday — "because he is working extremely hard for the people of Burlington and delivering excellent results."

That's the general consensus among many who have watched him up close during his 10 months as interim director — and before that, for six years as a member of the Burlington Airport Commission Board. Worthen acknowledges, "Gene has done a terrific job with the airport's physical plant and finances."

Another point of agreement: BTV's commercial air-service imports are the region. The airport's biggest competitor throughout northern and central Vermont — "the cornerstone of the global economy," South Burlington Mayor City Manager Kevin Dorn observed at a Richards' appointment press event. Vermont

## transportation



### widespread turbulence

IN THE AIRLINE INDUSTRY HAS ALSO SHAKEN UP BTV

commercial air-service bureau. Burlington Airline, a member of the ICA strategic planning committee, announced the report as the region's number one concern at a news conference. Burlington would be "some backbone."

BTW faces some unique problems, including a cratering credit rating. Wall Street has lowered the airport's investment grade to near junk-bond status, thanks largely to an ill-conceived parking garage project and the Burlington Telecom fiasco. And the survival of BTV's Air National Guard base may depend on the Green Mountain Boys getting the go-ahead to fly bigger, newer F-35 fighter jets.

Generally, widespread turbulence in the airline industry has also shaken up BTV.

The number of scheduled flights declined 14 percent nationwide from 2009 to 2010 as airlines merged, cut routes, then price and relentlessly concentrated in an effort to offset rising fuel costs and other expenses. During that period, BTV lost a discount carrier, AirTran, that was later absorbed by Southwest Airlines. The popular purveyor of cheap fares serves the Burlington area, though regional competitor, Albany, New York, and Manchester, New Hampshire. Despite years of trying, BTV officials haven't managed to court Southwest to take up residence in northwestern Vermont.

But Richards and his supporters contend that BTV's prospects look brighter today than they did a couple of years ago. The airport's finances have been stabilized,

Richards explained in a 35-minute interview last week, and infrastructure has been upgraded.

"We've reduced every financial goal we set for ourselves," Richards said in a conference room with a dramatic view of BTV's runway.

On a subsequent tour of the terminal, Richards explained that as a result of its financing \$15 million in debt, the airport is saving \$30,000 a year in interest. He showed off the terminal's new \$600,000 roof and a waiting area that has been reimagined to provide more views of the Green Mountains. Then he moved to the far north end of the terminal to private space for moving luggage.

"These respond to what our customers want," Richards said.

Richards is also seeking a rough stand on land acquisition, negotiating with airport vendors, reworking airfares with local carriers, and so on. He estimated those efforts will produce an extra \$100,000 per year.

"There's no doubt for anyone, everyone is scared. Lady," Richards concluded, adding that he's fully freight when he flies out of BTV.

Jeff Manger, the current chair of the airport commission and a transportation policy specialist in the office of Ben Bentz, state senator, says Richards "never uses the word 'no'" when confronted with a challenge. Instead, Manger relates, "He finds a way to get it done."

Jean Knobell's Progressive Burlington city councilor who serves on the strategic planning committee describes Richards as "very empowering" in his dealings with the 43 workers directly employed by ETV. Ten of them took time in stand for open-meeting announcement.

Richards brings an eclectic mixment to the job. He worked as a broker in Burlington prior to founding Spruce Mountain, one of the biggest Vermont-owned residential brokerages, which he continues to oversee as CEO. Richards is also a respects-fundraising — a description that often qualifies as an oxymoron. He's served on the boards of the Land Family Center, the Stern Center for Language and Learning and the Boys and Girls Club. "I really enjoy fundraising," Richards said.

He also knows how to fly. Richards was a student aviator in the early 1980s, pilotling a first-seat Cessna in and out of ETV and the Rutland airport. "It wasn't a good plane," he deadlined. "We got the attention of an air traffic controller, Julie, so much better."

Richards has big plans for ETV. He and Ryan Bechtel, recently hired on the airport's first-ever marketing specialist, are crafting advertising campaigns aimed at returning the recent drop in passengers. One campaign seeks to lure Canadians from Bradburn and Quebec's eastern townships, "an untapped market," according to Richards.

The other, a radio ad, advises local listeners they shouldn't "drive to fly." That's a reference to onboard Vermonters who motor to the airports in Manchester, Albany — and, increasingly, across the lake to Plattsburgh International. Richards pools-pocks PBG as a competitor, arguing that its limited low-cost service to Florida is fine, so long as you don't mind leaving at 5 a.m. Passes on PBG carriers Allegiant and Spirit also aren't as cheap as they appear; both airlines charge extra for carry-on luggage, for instance.

But Plattsburgh is a shorter drive from Montreal than is Burlington, a geographic advantage PBG has highlighted by billing itself as "Montreal's U.S. airport." Indeed, Quebec residents account for about 35 percent of passengers departing from Plattsburgh and 36 percent of ETV's traffic. And departures from PBG climbed from fewer than 50,000 in 2006 to nearly 340,000 in 2011 — the most recent year for which statistics are available.

Richards might overplay PBG's competitive threat, but it's clear Burlington officials worry about ETV's attractiveness to Quebecers. They also worry that the

day may come when Canadians find it economical to fly home their own country's airports rather than schlepping to Burlington. The high cost Canada charges citizens have begun generating lead demands for a fuel tax.

"We hope like hell nothing bad happens with the Canadian market," Knobell confides.

In addition, Vermonters who work in ETV — or drive — to Boston can head to Pittsburgh. ETV offers daily service to Logan International, RTV's lone link from Burlington. Despite what would seem to be high local demand for a Burlington-Logan connection, "It's not a profitable route for us," notes Heather Kondrich, ETV's director of maintenance, engineering and environmental compliance. "It's too expensive for them to run because of the short distance."

After the ETV brouhaha, Richards writes off his airport's lack of service to Boston. Burlington's without fly direct to lots of major cities, he pointed out. He also insisted he's not creating a partnership with Southwest, bringing the discount airline to ETV eight last October or another existing airline, Richards said.

"We shouldn't doubt what we've got," he said.

One thing ETV's got is the Vermont Air National Guard. Besides lending patriotic prestige to the airport, the Guard provides fire and rescue services worth \$3 million a year. That's a cost ETV would otherwise bear to add to its \$84-million annual budget, Richards said.

The Airport is already in effect subsidizing its commercial carriers by charging them landing fees far below the cost of maintaining the airfield. Richards said. Without the \$6 million subsidy, the four airlines serving ETV — Delta, JetBlue, United and USair — might pull out. Although that scenario seems unlikely in Burlington, it happened in a similar-sized city, Lake Havasu, Arizona. Six years ago, the airport lost its last remaining airline.

The Air Guard is getting an even better deal than the civilian carriers. It pays ETV a grand total of \$40,000 a year for use of the runways for its F/A fighters, Richards revealed. He said he's aiming to renegotiate that fee for the coming year but won't specify the amount he's seeking. "I might ask for \$50,000," Richards said jokingly.

And what about the F-16s, the supposed successors to the F/A? Vermont's political and business elite are desperate to land an F-35. Richards said he well-wishes the new military jet, but he doesn't discuss neighbors' whereabouts about the issue until it would generate. Indeed, enhanced sensitivity to South Burlington's concerns is another of the improvements Richards boasts of bringing to ETV's operations. He said he consults regularly with South

## AX + APPLE

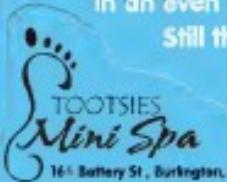
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# Why Vermont's Health CO-OP Is on Life Support

by Kathryn Flagg



Christine Davis and Mitchell Fletcher

**O**n the surface, the Vermont Health CO-OP seems like the kind of endeavor the state would embrace with open arms. Using federal funds from so-called "Obamacare," the South Burlington-based nonprofit wants to offer member-owned alternatives to much-criticized corporate insurance companies. All of its profits would be reinvested to lower health care costs and expand coverage.

What's not to like, especially in a state that goes green for co-ops?

Plenty, according to the Department of Insurance, which last month issued a blistering demerit rating the CO-OP the license needs to sell health insurance in Vermont. The CO-OP had already earned federal approval — and more than \$30 million is stashed up and ready to go — from the U.S. Center for Medicare & Medicaid Services, but that wasn't enough to sway state regulators, who noted the risk of insolvency and deep concerns about

corporate governance among the top reasons for denying the license.

CO-OP's chairman has, at least temporarily, dismissed the CO-OP's plan to sell health insurance to individuals and small groups on the new federally run small health care exchange that kicks off on January 1. At a press conference last week, the CO-OP leaders expressed their disappointment.

"Consumers are getting short-changed by not having this as an option," said Mitchell Fletcher, the board president of the CO-OP, who is also CEO of private investment and insurance firm Fletcher Jacobs Group. The CO-OP had planned it was building insurance innovations onto its health care plans, eliminating barriers to mental health and substance-abuse services, offering one-on-one wellness coaching and encouraging collaboration between physicians and their doctors.

But insurance regulators who are casting doubts on the fledgling

cooperative. Since long-time health care analysts say the CO-OP wouldn't likely drive down costs in the long run and would instead struggle to match the rates of competition, Blue Cross Blue Shield of Vermont and MVP, the Vermont plan for a transition to single-payer health care as early as 2017, always question the wisdom of launching a new insurance company when, in five short years, the state could do away with private insurance altogether.

"What really would be the function? Is it really needed, or is it just sort of getting after a pot of money that the feds were throwing our way?" says Dr. Dick Richter, a Minneapolis-based family physician and long-time proponent of single-payer health care.

"This is just another insurance scheme as far as I'm concerned," Richter adds. "Not necessary, a lot of flaws, and it wastes a ton of time and money."

Peter Schilling, the consumer protection advocate at the Vermont Public

Interest Research Group, tentatively agrees.

"On the one hand, the idea of creating an insurance model that is member-owned is a great idea," says Schilling. "But on the other?"

"When we plan to transition to single-payer health care in 2017, it almost feels like the introduction of this new cooperative is acting against that," he says. "While it has promise, I don't think they are really on board with the larger goal that a lot of people in the state are trying to move forward."

The CO-OP model was proposed as an alternative to the "public option" that failed to make it into Obamacare. The public option would have set up a national government-run health insurance plan designed to compete with private insurers. When that was rejected, lawmakers instead built a process to fund the smaller-scale, member-owned and governed health CO-OPS — a short for Consumer Operated and Directed Plans. Last winter's democratic leadership ditched that funding, but not before the state had already promised roughly \$1 billion in loans to 26 cooperatives — including Vermont's.

These 26 CO-OPs are at various stages of development, but as of July have been awarded licenses by their respective states to sell health insurance.

For now, the Vermont Health CO-OP — under the leadership of Fletcher and CEO Christine Oliver — is left to map its next step. Oliver has said repeat: only that her first and only goal right now is to contact DIFC Commissioner Diane Daugler to request the CO-OP's application.

Daugler, however, is holding fast, saying she won't be bypassing the CO-OP's case. That leaves the group with two choices: appeal Daugler's decision to the Vermont Supreme Court, or reapply for licensure. But an option re-applying gives the CO-OP enough time to obtain licensure and state approval again. By next January, what's more, Daugler says the CO-OP would have to look radically different in order to merit reconsideration.

That's in large part because DFR uncovered what it called serious flaws in the CO-OP's finances and corporate governance, as detailed in the 30-page document issued on May 22. Hamilton Davis, a former lawmaker, journalist, and health care regulator, says he was "blown away" when he read Dongen's ruling.

"I've been reading decisions like this since 1940, and that was a scorcher," says Davis, who was chairman of the Vermont Hospital Data Council, a predecessor to the DFR. "It think it was a surprisingly strongly worded decision by the regulator. But [Dongen] made the case."

DRF's appraisal analysis found that the CO-OP's rates were, on average, 15 to 17 percent higher than those submitted by their competitors. Dongen concluded that the CO-OP plans would "consistently offer consumers fewer benefits than competitors for a similar price." Extrapolating from that analysis, Dongen concluded that the CO-OP's likely enrollment would be significantly lower than its target of 18,645 members. Based on these assumptions, Dongen decided the CO-OP was financially vulnerable.

But the critique extended beyond the threat of insolvency. Dongen's decision points out that, as board president, Fleischer is collecting a \$126,000 annual salary; his counterparts at Blue Cross Blue Shield of Vermont and MVP get \$108,995 and \$146,750, respectively. What's more, Dongen denies illegal — and a significant conflict of interest — a contractual agreement between the CO-OP and Fleischer's Adelis Group, which would have acted as the CO-OP's sales and marketing arm.

The decision may have been more strongly worded than usual, says Dongen, but she believes consumers deserve no less.

"Thank God to what's been going on with the economy since 2007 and 2008," says Dongen. "One of the things we know is that regulation for the sake of regulation is not useful, but regulation to prevent another crisis is very important. We are the first and last line as U.S. insurance regulators for not only solvency but also consumer protection."

Oliver contends there are several factual inaccuracies in DFR's report, and she and Fleischer are firing back in defense of their fledgling enterprise. Fleischer's six-figure compensation is justified because he's taken more burdens than a traditional board president, they say, and he upped the day-to-day work of the business.

As for the risk of insolvency, Oliver and Fleischer say the rates used in DFR's analysis were "placeholder" rates that would likely come down as claims mature. Oliver argues the federal reinsurance loans would have shielded Vermont consumers and health care providers from any risk. Even if the CO-OP were to fail, she says, federal funds would serve as a backstop so consumers don't end up on the hook for unpaid claims.

"To say we were blindsided by this decision is an understatement," Oliver said at last week's press conference.

At present, only two licensed insurers — Blue Cross and MVP — plan to market health insurance plans on the new health exchange. The state, meanwhile, hasn't licensed a new health insurance provider in Vermont in more than 50 years — a result of Vermont's small population and laws that strictly regulate insurance companies.

Though Gov. Peter Shumlin has been supportive of the CO-OP model, his office has kept its distance from the CO-OP dispute. "It's very important that we ensure that the regulatory process is independent and not politically influenced," says Brian Loring, Shumlin's director of health care reform. She later added by email, "The governor is supportive of the cooperative health insurance concept, but he leaves it to the regulatory process at the department to determine whether the CO-OP has met the strict standards of financial soundness required by Vermont law."

Without Shumlin's office leaning on regulators, analysts like Davis suggest there's little hope for the CO-OP to press forward without stretching back at square one. Even then, Davis says, the CO-OP has a tough road to travel.

"It looks more and more to me that this CO-OP thing is... probably a complete long shot," says Davis. □

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BY DEB RICHTER

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## Summer Study Committees: Legislation-in-Training or a Graveyard for Controversial Bills?

By Andy E. ROMAGNA

**S**he's a stickler for the summer study committees that keep state lawmakers busy after the legislative session ends in May. He mockingly refers to them as "graveyard bills" in the "Legislative Bill Employment Act."

"Summer studies are study committees that don't really know they're going to be a solution for actually doing something," says GiffenSmith. "It's a way to avoid taking action."

State lawmakers set up 13 summer-study committees on a range of topics in the 2013 session. The Burlington Free Press reported a larger number — 65 studies and reports ordered by legislators — but those officials couldn't confirm that tally.

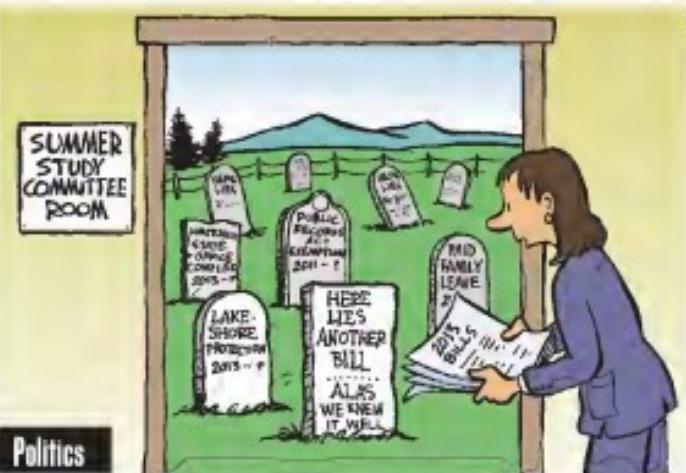
GiffenSmith, a former U.S. diplomat and Capitol Hill staffer, argues most of the all-season work is duplication and a waste of time and money. As an example, he cites a contentious lake-shore protection bill that passed the House that year but stalled in the Senate.

The legislature grew out of an extensive study and report by the Agency of Natural Resources that recommended the environmental threats to Vermont's lakes and parts of Lake Champlain prior to regulation. But with property owners in revolt, Senate leaders passed the bill to a study committee — the newly formed Lake Shoreline Protection Committee or Working Group. It first met in June 2012.

"We already knew that our lake-water quality was probably the worst in the West. We had proposals that needed to be done," GiffenSmith says. "But because there wasn't the will to do it, we went with another study."

Sen. Diane Stelling (R-Chittenden) disagrees with her colleague's overall assessment, saying summer studies offer lawmakers a chance to focus on complex issues with fewer distractions. Stelling considers the bill she helped kill was one in as much nonfeasance that it was "practically impossible" for the Senate to act. Lawmakers needed more time to negotiate, free from election and to educate the public. The work group will hold five public meetings around the state over the summer.

"We need a different kind of conversation to get over close to where we need to go," says Stelling, a member of the working group. "We're going out to hear testimony from people down where they live, instead of having them come



### Politics

to us to do legislation. So I feel that is a way of extending the conversation to a public."

Some of this year's studies will park up where legislators left off — wrangling over existing issues such as hunting or beach Up welfare benefits and paid family leave. But other studies deal with more far-gone topics, such as taking inventory of the state's workforce development programs. Only a dozen studies involve a committee of lawmakers, many simply direct state agencies to research a topic and report back in January.

All of these radio-cost money, however, which leads GiffenSmith to quip, "I jokingly proposed that we rename the Agency of Natural Resources the Agency of Waste Resources, because it's a waste of money that they never pay."

Intriguingly, no one knows exactly how much legislation are paid \$10 per day for meals and lodging, plus mileage reimbursement, to attend meetings. A few studies come with fixed budgets — the lake shore protection committee, for instance,

was allotted \$10,000. But the Legislative Commission — which staffs all 30-house committees — can't say what portion of their budget goes to summer studies. Nor does the Agency of Administration keep track of the hours legislature spend on legislatures who respond to information requests for information, according to Secretary Jen Spaulding.

Asked whether summer studies are a useful enterprise or a place to滋生 controversial bills, Sen. Steve Messier, Leader of the Senate (D-Chittenden), answers, "Not." On the plus side, A.M.T. Research sponsored that would grossly strengthen laws to engraft workers' rights have been voted to pass in 2012, so it got tucked to a summer study committee. After that panel finished issuing its 16 recommendations, the bill was re-picked up in the 2013 legislative session. It passed both houses and Gov. Peter Shumlin is scheduled to sign it into law June 3.

Rep. Baruth has also witnessed bills hamstrung in a political tactic his many lawmakers refer to as the practice of "graveyard studies."

"In other words, you take a bill and then just wait anything of importance and you insert a study," Baruth relates. Last year, a

lofty debated bill allowing childcare workers to unionize survived multiple gut-and-study attempts on the Senate floor. Baruth says, before ultimately dying in conference committee.

Former senator Vice Iffland developed another swing about summer studies during his 12 years under Manchester's golden dome. "Studies are for losers."

"If you're a legislator or lobbyist or administrator official, applied to a particular issue, the general rule is if it is to send it to a study committee," says Iffland, a Republican who represented Essex and Orleans counties. "Then the study, of course, never materializes and nothing of significance."

But Iffland also notes there are legitimate summer study committees that aren't designed to fail. He remembers one in the summer of 1993, following the death of a member of his prison inmate at the hands of a correctional officer. That led to a series of reforms, including laws on how long inmates could be kept in solitary confinement.

"There was no time to wade through the session," recalls Iffland, who now lobbies for the Vermont State Employees Association.

STUDIES  
ARE FOR  
**losers**

FORMER  
SENATOR  
VICE  
IFFLAND

ILLUSTRATION

Time wasn't the problem this year for a bill proposing a three-year moratorium on new eagle-line wind-power projects. Anti-log-wood lawmakers are simply outmatched in the Statehouse. Even their attempts to secure \$75,000 for a study went down in defeat. The conservation panel's 6 series of off-the-record peace talks between the chairs of the House and Senate natural resources committees.

House Speaker Stephen D. Moorefield believes studies are useful tools and points out that two log laws derived from summer committee deliberations—the aforementioned migrant worker drivers license bill and the transportation bill. When before attorneys marriage license legal, a committee was appointed to study that policy, though bills for right-to-die legislation, which Shands signed into law two weeks ago.

"I actually think summer studies tend to provide the predicate that gets things done in the future," Moorefield says. The speaker acknowledges that studies are sometimes used to, as he puts it, "try to square the circle." But he adds, "From my perspective, I don't want to put together a study that is designed to go nowhere, because it's a waste of taxpayer money."

As with any bill, the prior tag allows determinations whether studies lead to legislation or cold dust collectors. As one lobbyist puts it, "Any study that comes with funding increases legislation is dead on arrival." This was the case with a 2012 study on thermal efficiency that called for investing \$367 million over seven years to help Vermont homes and businesses waste less energy. This year, Shands called for making a \$10 million down payment on thermal efficiency, but the initiative was nowhere after his funding plan was issued.

Montpelier—lobbyist Michael Strober says summer studies have the power to change the outcome among policymakers, even if that takes time. He recalls one study during Governor Deirdre Goff's administration that provided the way for Vermont's first no-smoke zones, a crucial resource for fighting further addiction. As Strober recalls, Goff opposed using state funds for the census, so lawmakers appointed a summer panel to study the issue and build consensus. "The legislature ended up passing a law because all the facts came out," he says.

"Some laws can't be established just by fact," Strober says. "Legislators get involved and speak here. They don't like to leave empty-handed, so the state gets a boost as head start going into the next session." □

## Gene Richards

Burlington officials, including city council member Suzanne Cirino, a retired Air Force colonel and leader of the opposition to the airport.

Another sore point for many neighbors, the federal program of buying and demolishing houses within RTV's high-zone zone. Although Richards said that the 50-year-old airport provides almost all nearby homes, he lamented the loss of affordable housing. But he added that will end in 10 years when the federal home-purchase program is scheduled to expire.

By then, though, there might be enough cleared land for the airport to add the driver-access road, hotel and other commercial facilities that are part of its long-term plan.

The future could also bring change in RTV's governance. The strategic planning committee and a consulting firm hired to chart the airport's future are due to present their report and report to the Burlington City Council next week. Among the scenarios discussed in the report, sources say, establishing a regional airport authority to share the operations and costs of owning RTV with other municipalities, or partnering with the state, which already operates eight small airports.

Bill Knapp, a former Burlington City Council president who sits on the strategic planning committee, says he doesn't regard those scenarios as realistic. Besides, Knapp adds, a significant change in RTV's governance would require voter approval. Meanwhile, for his part, says he's willing to "take a look" at the possibility of shared governance, but in an interview on Monday, he didn't sound enthusiastic about that option.

Strengthening the all-volunteer airport commission is another possibility that the strategic report reportedly raises. It could, for example, be given the power to hire and fire the aviation director, which might at least partly insulate RTV from Burlington's often-controversial politics. It might also help prevent a repeat of the decision by the administration of former mayor Bob Kiss to approve a \$11.5 million expansion of the airport parking garage without a viable way of financing it.

That, along with the even bigger liabilities made of Burlington's 21-cent sales tax, are the key reasons the airport plunged into a financial deficit from which Richards and his peers are desperately trying to ascend. □

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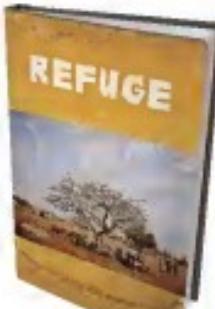
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# In a New Book, Anthropologist/Poet Adrie Kusserow Searches for Refuge

BY KEENAN WALSH



**W**e now have access, in increasing, to more and more cultures across the globe, and the result is that "refugees" have gone global," writes Paul Lyman. The Open Road: The Global Journey of the Fourteenth Dalai Lama (this issue, page 14) begins Adrie Kusserow's new book of poetry, *Refuge*, and aptly: That is not only because the collection thrives on that very access to multiple cultures; it also creates a few poems that focus on Tibetan culture, but because *Refuge* itself is a *multicultural book*.

But let us back up. It would be nearly impossible to do justice to Kusserow's poetic work without a short background on her background: *c'est une professeur de anthropologie et une Maîtrise en Collège au Collège*. Kusserow is a strong proponent of community-engaged learning. She encourages her students to participate in service work, and she leads by example. Her most recent "cette fois" has taken her to South Sudan, where she works with the second world of what she's come to call "the boys (and girls) that'll fit their houses seeking refuge from the second Sudanese civil war."

It may come as no surprise that the core of Kusserow's poetry is her work as an anthropologist. *Refuge* is her second book of what she calls "transcultural poetry," which is, more or less, a fancy term for

anthropologists digesting their research and finding art through vision.

But Kusserow's work is more than simply a creative adjunct to her academic pursuits. Indeed, the amorphous term "transcultural poetry" may be a slight misnomer here: *Refuge* is refreshingly non-biographical, and Kusserow's life, though informed by research and fieldwork, is not entirely utilized by them. She is also a mother, a wife, a professor, a daughter, and a Vietnamese. All of those roles play a part in the book.

*Refuge* opens with the poem "Small Trees, South Sudan":

Arik Tree, hushing from the Acacia in the boughs of a tree,  
over rocks carrying on leaves,  
dry sand, beneath dry.  
When the emaciated emaciated  
and the bedraggled lieup as帖子 under the tree,  
the shovelled down, hanging out in mud pit with his hands  
shovel into it like a snail,  
but whole body covered except his mouth

It is that same image — of a boy cowering out and sliding into a "glove of mud" — that acts Kusserow's metaphor. "What did he know of the rest of South Sudan," she asks in the second stanza (without a question mark):

South Sudan, premonished with howling  
at wild trees with three varieties of leaves,  
parts of hoary Long Boys  
swaying like hyenas toward Rukapua.

The images in this poem are haunting and evocative, but are also quite stark and somber. At the poem's conclusion, its setting becomes increasingly dark: "call to determine."

"Of course," Kusserow continues, "they [the Long Boys] were," impaled to be devoured as a sacrifice under the lone tree, written bluntly about. "There where the poem ends, track in the 'long tree' — the same tree from the beginning! It's eerie, because in the first stanza we are presented with multiple trees, not a lone one. Plus, we clearly move away from that first setting in the second stanza. But the new tree is assigned the final fate, article, and it has already been introduced, like it? Does this image provide the fit or can't it? Arik in this tree, is a lonely tree, as

the road, or somewhere else entirely? No matter where and when we are, the question really, how did we get here?

Perhaps the point of the poem is to make the reader feel as though these happenings could be a remarkable way to begin a book so preoccupied with wandering. Yet as the reader continues, it's hard to shake the impression that the poem's particular narrative is abandoned. In this end, it is not the ordered bad moments that drag up "Small Trees," but the traumas between them: it is almost as if the gravity of the images is meant to replace coherent syntax.

These disjunctions are throughout

the book. Many of the poems whose action take place shared no commonality of subject matter than by intention to form a loose whole, these poems tend to have gaps but lack a skeleton.

Take, for instance, the poem "Borders,"

in which the speaker uses the consciousness of love and time. The poem is addressed to the speaker's husband, who is off from Africa to as yet unknown lands. The speaker's husband, despite his longing, their daughter overhears the conversation and, later, fractured, purchases her brother, who, later still, leaves their cold dig. And it happens again, "already was, however distant, however transferred, however many miles removed, has sprawled..."

When the boy backs the dog and the dog runs all over the house before running to the couch, the speaker wonders "it will end here with the dog?" — but no, neither longer of the ill one." The poem concludes in its discussion of the complex web of relationships and ramifications that derive from an "inflection circle of us," using, as ever, time and space and generation. But it ends not in a way that "Small Trees, South Sudan" does not because it takes this complexity, places it in one distinct setting and stays there, than establishing a firm foundation on which to make a larger point. Moreover, the kind of the poem's conflict is concealed in the plain line, and only hinted at. The one girl feels possessive and confused, the poem exists for its own sake.

In *Refuge*, Kusserow contemplates Christianity. God, salvation, belief, her mother's Alzheimer's, and more. Her book of only 30 pages, it has a vast scope — perhaps to a fault, it could argue that it attempts to encompass too much and lacks an adequate framework to support the diversity. This could be it's saving grace.

# Three Directors Divide The 39 Steps in Vermont Stage Company's Bake Off

BY PAMELA POLSTON

## THEATER

Gillian Flynn and Justin Ritter in *The 39 Steps*.

**F**rom Greek myth to Hitchcock: That's the trajectory of *Verdeau Stage Company's* "Bake Off" to the *39 Steps*.

Of course, it's only happened once before. The innovative theatrical presentation in which a play is divided into three sections — each with its own director and cast — is about to dry-hauling into its second annual production. The *39 Steps*, the fast-paced mystery thrillers/cross-to-a-cleverly-from last year's *Reynolds*, a Sarah Bernhardt-themed take on the Grecian myth.

**ARTURO MARIA**, producing artistic director of VSC, says she chose *The 39 Steps* this year because "it's a ridiculously fun comedy ... I wanted something light and perfect for summer. And it also poses some serious challenges for the directors to overcome."

Such an zero budget for props, the directors and actors have to lead for the audience in recreating, say, a train and a plane crash. Enter a door.

In essence, the story is that London resident Richard Hannay tries to help a friend, Annaleska Smith, who knows he has uncovered a plot to steal British military secrets, compromised by a shadowy group called the 39 Steps. The unfortunate Annaleska is murdered, but not before she passes vague instructions to Richard to bring the information to a mysterious person in Scotland. As Richard does, he learns he's been accused of Annaleska's murder and is the target of a manhunt. The plot thickens when he reaches the man he thinks is Annaleska's contact and ... well, never mind, we *aren't* giving the whole story away. *Steppe it to us* these is a wacky, zany, a lone interest aimed panel, and a great deal of dashing and escaping and crashing.

It begins as a knock, in 1915, when legendary British detective Alfred Hitchcock adapts for film in 1935. Two years later, it was made into a radio play. Eventually in 2002, stage went onstage, with Patrick Barlow's adaptation, in London and New York. The Broadway production was full of "the typical gitz and gitz," says Alexa. "The original almost felt like a vaude show with live trash and high-energy."

But Broadway "has the resources to make this work," Alexa continues. Her thinking was, "What if we raise this big show that has all this action, and [the director] get nothing?" She says, "For me, this is what a director goes through ... most don't have the budget of Broadway so there are things to overcome. I landed it in there and said, 'Figure out how to solve this problem.'"

In other words, expect sheer no-nonsense from the VSC's troperine staging, but a ton of creativity. And therein lies even more fun as much for the directors and actors as for the audience. Adding to the funosity — and the challenge — is the fact that two of the four sets in each section, when the directors call it "climax," play apportioned parts, at times pugilistic and simultaneously just enough taking on a role that requires you to play men, women, children and the occasional assassin; ignore it, and believeably pull off a German, Scottish and English accent, sounds exhausting and exhilarating in equal measures.

The leading male role, of course, is Richard Hannay. The leading lady plays Annaleska Smith and, in a mind-bending production, she *Reynolds*.



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# STATE of THE arts

## SHORT TAKES ON FILM

Chances are, if you live in the Burlington area, you've seen **VERMONTERS** doing stuff around town: typing up poems to enter at the farmers market, showing up at the **ART CENTER**, playing trumpet with **VERMONT JOY PARADE**, perhaps even wearing a smoking jacket. But have you ever seen them interviewing Jerry Lefko?

"It's one of the more sure requirements in," **Vermonter Jay Parade**, "to Clock Tick and the Heartbeat," a documentary about the Burlington-based bands European tour in June 2010. Directed by **VERONICA MCKEEHAN**, it premieres on Sunday at **MERRILL ROSEY CINEMAS** as part of the **BURLINGTON DISCOVER JAZZ FEST**.

Early in the film, the five band members on tour get unexpected news: In Berlin, Lefko has been chosen as the '60s he archetype of Cleve Davis on *My So-Called Life*; he's seen as more than a DJ in a record store and wants them to open for his band. "It's Seconds to Mars," in Frankfurt. After a brief dispute about the pronunciation of the name (for the record it's *le-fuh-tuh* not *le-fuh-suh*) they agree.

It's a bizarre pairing, to say the least. Judging by the concert footage, Lefko's goth rock band boasts a vocal following of European tourists; gets white VJs generally performs for a smaller crowd — while they make the band about his admiration for the electric/suspense fusion band who end up following him to another stadium show in Antwerp.

While it may be a stretch to call the movie part *Spinal Tap* (as its PR agents do), it does offer amusing moments of band and liner-band eclecticism as well as plenty of feelings of '60s performing songs from their sophomore album *New Anthem*. You can catch a last show after the premiere:

Vermont-made music doc *A Band Called Death* made a splash at South by Southwest, but it won't hit Vermont theaters until July. Far now, you can see it on *Tunis* — or at two screenings at the upcoming **LAKE PLACID FILM FESTIVAL**.

Beside *Death* is the weekend fest which starts next Sunday, with the annual *Suspense* in Lake Placid student film-making competition, the North Country Shorts Showcase and seven narrative and documentary features. Among them are the *Carrie's Guide* (a Ethan Frome drama); *At Any Price* and two docs devoted to climbing culture: "Summer," about the 2008 disaster on K2, and "The Mountains Will Meet" for you about the first woman to summit all 46 Adirondack high peaks.

"A LUFF," which has used Lake Placid's historic downtown **WILSON THEATRE** as a venue, has been featuring a dialogue on the role of movie theaters in the digital era. On Saturday, June 18, at 10 p.m., distinguished guest Jim Deatman — founder of Line Features and producer of *Matthew Swims* to Cambodia and many other films — will address those issues at an informal discussion called *Coffee and Conversation*.

Speaking of student film contests, **BURLINGTON COLLEGE** students **ANNE MCGOWAN** and **JAE MAHLER** won multiple prizes for their short film "One Guy" at the just-

completed **Canne Film Festival**. No, they weren't in competition with the world's top filmmakers, but with other participants in a 6-lm program called *Creative Minds* in Cannes. Congrats to them! You can watch the 8-lm at [vimeo.com](http://vimeo.com)

A group of young women decide that if they can't find husbands, they'll commit suicide. "It's women in Kandahar in remote Islamic territory and their plight is no joke in *About a Girl* in a film from Iraq that will be screened on Sunday as part of the **PERMANT INTERNATIONAL FILM FESTIVAL'S Global Roots series**. Nuriel Grobeld's 2012 debut follows the sometimes comic misadventures of a bus driver as he strives to find the women in question and solve the problem.

Are employee-owned businesses the way of the future? A documentary called *Shift Change: Putting Democracy to Work* makes the affirmative case. Several Vermont worker-owned cooperatives have come together to present a free screening of *Shift* the Roxy next Wednesday followed by a speaker panel and Q&A.

New York filmmaker Art Jones reports that his documentary *A Block in 18 Towns* about a record-breaking blood drive in Rutland is now inspiring community-building efforts across the Atlantic. It had its European premiere last Sunday, June 2, in Bruges, the Netherlands under the auspices of women's service organization Soroptimist International, a doc which offers *Block's* annual *Block of Life Marathon* as a blueprint for grassroots action that already been organized at Mayo National's annual Health Conference in Alberta and in economically lagging towns and small cities around the U.S.

**MARLOT HARRISON**

### VERMONT JOY PARADE: THE CLOCK TICK AND THE HEARTBEAT

"Sunday, June 6, 7 p.m. at Merrill Rosey Cinemas in Burlington \$10. Performance follows at 10 p.m. at Jenks Studio, Burlington. \$10. Free with movie ticket. [facebook.com/vermontjoyparade](http://facebook.com/vermontjoyparade)

### LAKE PLACID FILM FEST

"Sunday through Sunday, June 13 to 16 at Lake Placid Center for the Arts and two other locations. Most screenings are \$10 adult. [lplifilmfestival.com/](http://lplifilmfestival.com/) June 2013

### ABOUT TIT GIRLS

"Sunday, June 9, 8 p.m. at North End Studio in Burlington. Free. donations accepted. [wolff.org](http://wolff.org)

### SHIFT CHANGE: PUTTING DEMOCRACY TO WORK

"Wednesday, June 12, 7 p.m. at Merrill's Roxy Cinemas in Burlington. Free. Info: 526-1704

## Adrie Kusserow

readers who expect subtle and sustained meditation in a poetry collection.

On the other hand, one could also contend that Kusserow's intended meditation is of violence, resistance and having no structure. Put differently, it may seem kogito meditates on its own habits. Kusserow nudges the reader toward this view in "The Uninviting Strangeness," whose fifth-line speaker ultimately lands "with a thump" into the great American refugee home to begin / this frantic human work, perpetual crisis novel, / scrapping your way through the half-light / of this vast unearthing strangeness."

## Three Directors

This year's directors are SARAH CARLETON, SYLVIA FREDRICK and DEB HURST, who took the first, middle and last sections, respectively — reportedly with no disagreement. As solutions for the roles in Steps, though, All three really wanted the same leading man and leading woman, Aileen says... "so we had to figure out who would be best for each section of the play. Coffey got her first choice on leading roles because of the romance."

Hurst is a seasoned director, a faculty member of the St. Michael's College theater department. At the college, she works primarily with students. She's been at Goodwill, but she's also the principal director of an opera company in Los Angeles. Hurst, who is new to VSC, says she was interested in the resolution of the path-bliss chemistry between Michael and Freida. "I love directing that sort of thing," she says. "I like the humor of it, and I'm a romantic at heart."

In the lower's role, Hurst has cast JENNIFER HOWELL and CATIE REEVES (both of whom happen to be standup comedians). SEBASTIAN STOKER and JOHN VAN LEEUWEN are her "clowns."

At the opposite end of *The 39 Steps* — the beginning — Carleton is "loosing the fact that I have to make clear the story," she says. "My responsibility is the concept of the piece and the motivation."

Carleton, a Eugene Faculty member in the University of Vermont theater department and a veteran actor and director, says she saw the play on Broadway and loved it. She's enthused about the opportunity to see Steps with bells and whistles. "You have to convey everything with facial expressions and gestures," Carleton says. "It's exciting because it's

Brigadoon leaves room for interpretation. Some readers may come away thinking that Kusserow had better intended to formal customers; others may find that randomness is an own justification. As in "Borders," no continues the conflict (?)

**1** *Brigadoon* by Alan Saksenbach (1937). *Whitman Plays*. Off-Kilter Theatre will present from next door on Thursday June 6-7 just off Phoenix Road in Burlington.

**Review Interview with Peter Kavoussi**  
On [www.vtvtv.com](http://www.vtvtv.com), blog, live capture at 10am on 6/1 & 6/2.

fast and we're pulling things together ourselves. I like taking risks." Taking them with her are leading lady and man ANDREW CIRINO and ASHLEY LORBER, and her clowns, TIM BRADSHAW and JESSICA HOLLOWAY.

Carleton will pass the figurative baton to a junior student, recent UVM grad Fredrick. He assumed Aileen when she directed a version of last year's Take Off and has worked a number of behind-the-scenes jobs at VSC since, but still has his postcollege directional debt. Fredrick, 21, says he doesn't really think about the age difference between him and his fellow directors, but he's respectful of their long experience and seems thrilled to be working with them.

Well, with them mostly in devolving sequels from one section to the next. (A full rehearsal with all three sections doesn't take place until the Thursday.) At the end of section one, Henry (off to a brief time-out) "escapes" from the middle third, and he gets audience creative escape scenes — which he's reluctant to reveal. Joining Fredrick in these escapades are leads PATRICK CLARK and MATT THIBODEAU, and clever crew LINDSEY and JENNIFER SURDORF.

Now how all that turn out? Audiences can find out next week. At least there's one thing we can be sure of: Alfred Hitchcock will not be making a surreptitious appearance.

**2** *The Raft Off: The 39 Steps*, directed by Sarah Carleton (UVM Department of English), produced by Northeast Stage Company, presented through Saturday, June 14 at 7:30 p.m. — 7:30 p.m. matinees on Sunday June 15, at the Hyatt Regency in Burlington. \$25-\$35.

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**Dear Cecil:**  
In a staff report on your site about whether nonsmoking actors use fake cigarettes when playing a part, the writer used three no-smoking-as-nonsmokers烟蒂es to emphasize that smoking is the primary danger. What about the new electronic cigarettes — since they're smokeless, are they nonsmoking?

**Anon Awest**

**W**ell, that's the theory. Smoking online, we find claims like this: "Our premier line-up of innovative electronic cigarettes employs innovative technology to provide a smoking experience without the dangers, toxins and environmental impact of traditional cigarettes." Here one recalls the much-touted drug diisopropylamine marketed in 1968 as a nonaddictive alternative to morphine by the German drug company ICI. What else goes the world around? Diisopropylamine is better known by its trade name, Heroin. You see how well that worked out.

Like traditional smokes, electronic cigarettes, or e-cigarettes, are a nicotine delivery device. The difference is that whereas the paper-and-wax variety involve burning tobacco and inhaling the smoke, e-cigarettes mostly heat nicotine to produce vapor, and you breathe that — hence the wimpy term for the activity, "vaping."

An e-cigarette consists of

a mouthpiece, a battery, some electronics, a filament-type heater and a disposable cartridge containing a mix of nicotine, propylene glycol, glycerin and flavorings. When the electronic device that the smoker has taken a drag, they switch on the heating element, warming air that's then pulled through the cartridge, vaporizing some of the nicotine salt for easy inhaling. Many e-cigarettes are designed to mimic the tobacco look, often with a colored LED-up-the-glow when the user inhales. However, other less literal minded forests abound. For those who like wearing weird and driving crazy little accessories, an e-pipe revision is available.

There being clearly both their advantages, the absence of combustion means no combustion byproducts — including tar, carbon monoxide and other various chemicals — and also no risk of fires and burns. Those in the user's vicinity don't choke on tobacco smoke, although if you sit too close you can still get a whiff of overcooked vapor.

Relatively little research has been done on e-cigarettes since their appearance on the market roughly six years ago. However, while it would be foolish to say they're harmless, studies so far suggest they're orders of magnitude safer than conventional cigarettes.

In investigating e-igs, the FDA has focused on two types of chemicals: tobacco-specific nitrosamines (TSNA's), which are carcinogenic, and diethylene



glycol (DEG), a plain old poison. E-cigarettes were found to provide a 500- to 4000-fold reduction in TSNA's compared to traditional cigarettes, and DEG was found in only one cigarette tested. Of 16 e-cigarettes tested in 2009, none found more than trace amounts of the carcinogens typical of tobacco smoke in either the nicotine solution or the vapor from them. Nonetheless, since there's no minimum safe level of a carcinogen, the FDA still warns against e-cigarettes.

Although you're not sucking in smoke with e-igs, you are inhaling vapor, which can be problematic. One study I came across reported that vaping for just five minutes made breathing more difficult. The propylene glycol in the nicotine solution can cause respiratory inflammation and increase asthma risk.

A test of 35 nicotine refills

e-cigarettes, excluding anyone who was consciously trying to stop smoking and planning to switch over to do so. Despite this, 32 of 37 participants had reduced their consumption of conventional cigarettes by at least 50 percent after six months, and none had quit altogether.

Other studies have found that despite delivering minimal nicotine, e-cigarettes satisfy regular smokers and significantly reduce the craving to smoke. Compared to things like nicotine patches, e-cigarettes may make it easier to stop smoking because they preserve the ritual of holding a cigarette, taking a puff and exhaling visible fumes. E-cigarettes were recently ranked the product as a possible substitute for the real thing, although some say they still smoke an occasional cigarette when under peer pressure.

Overall, notwithstanding my notion that all change is for the worse, the evidence to date strongly suggests e-cigarettes beat smoking, which kills 440,000 Americans annually and is notoriously hard to stop doing — among people who try to quit on their own, 40 percent relapse within a month. Long-term research on health impacts is needed, and no doubt breaking the market habit altogether is preferable to vaping. But e-cigarettes look like a good plan B.

If there's something you want to get straight? Email Adams via [straightdope.com](http://www.straightdope.com) or drop an off-topic message to Cecil Adams at the Chicago Reader, 915 N. Michigan Avenue, Suite 100, [Cecil@chicagoreader.com](mailto:c Cecil@chicagoreader.com).



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# Property Protector

By Andy BRUMFITT

**B**en & Jerry's holds a federal trademark on the shape of the bat-shaped, Salty公共文化 ice cream — thanks to Peter B. Kuman. Before it was sold to Unilever, Vermonters fought hard on Kuman's behalf to protect its quirky brand from imitation.

Kuman, 30, is one of Vermont's newest licensed intellectual property lawyers. The 20-year veteran is part of an intellectual property practice group within Burlington firm Bowen Hudspeth Martin devoted to trademarks, copyright and patent issues. In addition to Ben & Jerry's, Kuman has registered trademarks for confections made with sea salt, Black Diamond Espresso Roasters, Intellectual Property Lawyer, Harpoon Brewery, Lure and Against the Grain Gourmet Gluten-Free jeans.

A Burlington native—and son of Madeline Kuman, Vermont's first female governor—Peter Kuman has made a career out of defending companies from getting ripped off by copycats and, he hopes, "helping them out of trouble."

His first intellectual property client was IBM. In 1999, Big Blue needed a lawyer to negotiate a complex agreement to use another firm's technology for a microprocessor. Kuman negotiated through the night and by morning had a deal—a success that would lead to an 18-month stint doing legal work for IBM.

Today, Kuman represents a range of clients (big and small), from alcohol beverages, giant Disney—makers of Tampax, Guinness and other items—in to Vermont Butter & Cheese Company.

Kuman has closely followed the series of Vermont editorial trademark disputes in the news lately, along with the claims laid by Magic Hat Brewing Company and Vermont Third Color. Since he began his law firm last year, he's made multiple trips to his firm's conference room last week



## SEVEN DAYS: What's the difference between trademark infringement and copyright infringement?

**PETER B. KUMAN:** Trademark is a formal cause. It identifies a product or service, whether that be a slogan, a name or a design element, like the Nike swoosh. Copyright protects creative works—novels, movies, music, software, paintings, sculptures, choreography and lots of other types of expressive works.

**SD:** magic Hat recently filed a trademark-infringement claim against a Kentucky brewery claiming it rapped off the old logo. Do they have a case?

**PK:** The test of trademark infringement is likelihood of confusion—whether consumers are going to believe that [West Bend Savings] is actually made by Magic Hat, endorsed by Magic Hat. It's a tough call. The fact that Magic Hat has been there is their #9 is really well recognized, and that's a very strong positive factor—but famous isn't broad enough.

**SD:** Does the fact that it's 6 or 7 years old make a difference? If it was 3 or 4 years old, Magic Hat's case would be weaker?

**PK:** The fact that it is an upscale downer is a factor. Some beer drinkers are going to just eat into the successiveness alone,

and skip the lager. You could imagine a situation where someone sees that and just quickly grabs it, and it's not until they get home that they realize that it's not real—not #9.

**SD:** With the recent Woodchuck coffee claim, the business being accused of trademark infringement, Woodchuck coffee Roasters, is not producing the same product, one is here and the other is coffee beans. Presumably they wouldn't be most to each other in the supermarket shelf. Is that case a different animal from magic Hat?

**PK:** It is. The question you have to ask yourself in this Woodchuck case is, is it likely that a local coffee company is going to expand into coffee, such that people who see the Woodchuck coffee will say, "Wow, I'd buy that because I know Woodchuck coffee and I like this from the Woodchuck [Wood] Coffee company, so I'll try it." I check in later once Woodchuck Coffee has a bit of an uphill battle. They might be able to prove that the images are strikingly similar.

**SD:** What about Ben & Jerry's—the most popular (but, more) Katie's? What if fast-food chain Chick-fil-A accused of infringing on its slogan "Eat better choices"?

**PK:** From my perspective, Chick-fil-A—they've got no claim at all. Nobody is going to think that a fast-food company is associated with an organic sandwich-making outfit in Vermont. That, to me, is an example of trademark helping. And I think what's interesting about the case is, Chick-fil-A has never actually used [the title "Milk"], because they'd lose. [The U.S. Patent and Trademark Office gave Miller Kuman's "problem over no" ruling this past April.]

**SD:** Vermont's newly signed patent-trad law—which you testified in support of—is the first of its kind. What is a patent troll?

**PK:** A patent troll is an entity that uses its patent as an enforcement device to try to extract a license fee from a company. They send a letter demanding a patent license. And in very simple terms, laying out the alleged patent infringements with no detail at all. License fees can sometimes be \$10,000 or \$100,000. Now, that's a lot of money, but it's a lot less than fighting the patent-infringement claim, which can cost hundreds of thousands, if not millions.

**SD:** So what does the new law do? It enables a Vermont company to recover its legal fees and damages if it's been threatened or sued in bad faith—in other words, without an adequate legal basis. Understanding federal law, you'd have to defend that in the courtroom and get a successful [ruling]. What this does, earlier in the process, is give the Vermont company a chance to evaluate claims, or反击.

**SD:** Do you hold any patents?

**PK:** I do not.

**SD:** If someone were going to patent something, what would it be?

**PK:** My law has always wanted to get a patent on coffee blend #9.

**SD:** If someone were going to make a TV show about this law firm, which actor would play you?

**PK:** I'd prefer George Clooney, but I'd get stuck with Billy Crystal. ☺

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**H**ere's how I landed the seediest assignment of my journalism career — and wound up naked on a massage table in Williston, turning down sex from a Korean woman in a pink thong.



It all started on May 7 when PBI agents and local police raided two Asian massage parlors in Burlington. According to police affidavits, federal authorities had been investigating allegations of suspected prostitution and human trafficking at the two "spas" — the Green and the Grey — for almost two years. Their sources were prompted by notices posted on an adult website, 180AsianSpas.com, as well as "sources revealed to us and news that a happy ending could happen at that location," according to the affidavit. A "happy ending" is code for a hand job.

According to the PBI, Cozy Spa's owner, Young Shin, has a history of prostitution in Kentucky, Louisiana, Pennsylvania and Texas. Another "partner of interest" is Jason Shultz, who police say also connected to both spas and has his own crew of prostitutes called "agents." Shultz has not been questioned by police, but Burlington Detective David Rawland said that "we know where to go if we need to find him."

In the 180AsianSpas.com police search complaint, subpoenas, summonses and several thousand dollars in cash but made no arrests and fled no criminal charges. Rawland and police are now processing all the evidence. It's still unclear whether the women, all of whom are Asian, worked there willingly or were victims of forced prostitution — no human trafficking.

While such establishments regularly escape police scrutiny, Statutage.com, an adult entertainment website, has known about them, and others around Vermont, for years. Statutage — whose slogan is "Find your happy ending" — itself runs a worldwide guide to "adult" massage parlors and other services one may procure there.

For a \$19.99 premium monthly membership, Statutage users can see online reviews, one- to five-star ratings and, presumably, read or write detailed accounts about massage and sexual favors, including how much they cost.

The review website names and details about the women — one being bright, ethereal, hair-and-eye-color known and on size — as well as a checklist of either the woman or job allowed, such as "ass play," "breast play," "hand job," "blow job," finger the pussy," "lick the pussy" and "FBI," Statutage's glossary term that is short for "full service," or a kink plus one.

In all, Statutage offers reviews and semi-ops dating back to 2006 of "red" and "gray" parts of the state — and of which areas Chittenden County. Two of those have had connections to Shultz, of Burlington's spa business. Last week, I went to see whether Statutage users were talking shit or telling the truth.

First the stats: I made clear to my editor — and, more importantly, my wife — that I wouldn't touch or accept animal favors — as I discovered at three of the four spas I visited, it wasn't necessary to take bare, dash a fifty or even dash suggestively toward my mouth. It was just assumed that my massage would close with the preventable happy ending, like a female cock at the end of the wall. And when I raised it — even as a rare occurrence in these places — it caused consternation, embarrassment and, judging from the looks on the women's faces, fear.

The working conditions are abysmal, or, which female employees described to me, were consistent with what law enforcement officers say characterize businesses engaged in forced prostitution. In fact, many of the red flags for sex trafficking outlined in the Burlington police affidavit were also evident at those Chittenden County establishments: no apparent cash registers or documentation of transactions; all male clientele; an abundant use of surveillance cameras, hidden doors

and barriers to screen customers; windows covered with black blinds or curtains. The workers were all Asian women who claimed to work seven days a week and live in the premises. Though the women's names were obviously pseudonyms, I've changed them all to protect their privacy.

To find evidence of prostitution, all I did was walk in the door at each place and ask for a massage. It took less than a week and cost about \$500, including tips

— \$500 worth of a shifty woman who looked to be around 40. She required \$40 up front. When I handed her the cash, she left the room briefly, then returned and told me to undress and get on the table face down. When I took off my clothes, she snuck up behind her and began working my neck and shoulders.

Shay, who said she is in Kenton, speaks broken English and was silent the about sex trade operation she answered, perhaps because she didn't understand them. When I asked which days she works — in case I wanted to come back — she said, "Shady day."

"All day," she said.

A half hour into the massage, when I was staring to think I'd misplaced the place, Suzy rang off the toilet and stood at the foot, having my totally naked. She then climbed on the table, positioned her knees against my inner thighs, wedged my legs wide open and began massaging my lower leg. Feeling extremely vulnerable, I squirmed, then realized that the name plating was "Spicy Shady Legs," aka the love theme in *The Godfather*.

Near the end of the hour, she said, "Time over?" When I did, she moved around and immediately grabbed my penis by the shaft and started to massage it, too.

I was startled but not surprised. I pulled up, shook my head and said, "No, that's OK." She stopped but remained and continued to massage. She then grabbed a hot towel, wiped my front clean, then helped me dress, knowing part of my penis still showed.

On the way out, Suzy offered me her hand candies from a bowl. I handed her a \$10 bill, which she snatched in her bra. I hurried out of the dark and claustrophobic spa, which felt more like a prison — or a brothel.

Several days later, I called the building's owner, Sam Illeszong, to find out who owns River Spa. He identified the owner as Stan Grossberg, an Avon resident who doesn't understand much English. That's the same name listed in the Vermont State Registry of State's criminal database, but Grossberg had no contact information for Chittenden other than the phone number he used. A Google search turned up only one person by that name in the United States, in New Market, Md., with no phone number.

Enter Grossberg. Illeszong would not agree to another massage operation — River Spa, then owned by Illeszong, had a place that shut down November 6, 2008, when Julia Green, a 24-year-old local business owner, tried to force a female massage to give her a free blow job. When she refused, he allegedly slapped her around, grabbed her by the throat and tried to kill her if she didn't comply. Burlington police responded to the assault.

At Grosser's gun point, Chittenden County State's Attorney T.J. Donahue raised one issue that the victim, a Korean national, may have been a human trafficking victim: who was forced into prostitution, a clear human rights denial. Grossberg refused to pay for sex there, but Donahue had to dismiss the case because postage stamps were either mailed or requested at stamp-exchanged desks have confirmed to an unverified aggravated assault charge.

At the time, Beirin ran another Asian massage parlor in Chittenden County. Suzy Spa is known as much as



## "SUZY"

At 200 Literary Street in Burlington, River Spa seems sort of place to the biker/weirdo neighborhood it shares with an art gallery, marketing agency, architectural firms, hair salons and law offices. The building's doors and windows are conspicuously boarded up. Only the word "GARDEN" sign, which glows at night, hints at any life inside.

The white metal door in the lobby opens haphazardly from the Vermont Police Department, which has no record of any massage parlor or massage therapist operating there. According to Statutage, many Asian massage parlors offer table showers, where the women lie their clients out, raise their arms and tuck their head.

Suzy appeared to be alone, though I suspected she wasn't. I followed her through the dimly lit room, which had no natural lighting. Once a large, expand room with a swinging half door, the place lacked the party, urban feel I'd come to expect from the no-nonsense Statutage reviews, all which described hand jobs and various other sex acts.

In the room were white robes, fresh towels, tea candle burners and nibbles — even a pattern of the human skull and muscular system. Barreled cash register or computer classical guitar music was playing softly.



## "ROSE"

At 39 Park Street in Bruce Junction, Below Spa Index or plain sight. Located upstate in front Five Cents Van Store and Ray's N.Y. Pizza, this large blue sign that depicts a palm tree, beach and full moon. The photo has three exposures. A Rishmap user recommended the comment statewide off the rear parking lot.

I headed upstairs one weekday afternoon, in couples outside eating slices and burgers, and backpack laden, down at across the parking lot in the way home from school.

"Rose," a smiley and affectionate Kennebunk woman, unlocked the door, which sports the same police stickers as River Spa. She begged me, removed my shoes, handed me slippers and led me inside. Before we reached the massage room, she requested \$50, then studied the cash in a drawer — no register or computer used, either.

When I declined her shower offer, she told me to get undressed. Since there was no towel or sheet in the room, I dressed it has covered robe, lay by foot down. When Rose entered, she giggled and remarked, then stripped my box and complimented me on my body. Solo incrimpence music created a serene ambience, especially later when a slow, sultry version of "Haven't We Grown" suddenly started upbeat and klezmer-paced.

Rose, who was very chatty, told me she's 31. I would have guessed much older. She claimed she'd been in the United States for eight and a half years and arrived in Vermont two years ago from Flushing, N.Y. (Owners of the

Brentington spa have known this in Flushing.) The timing of Rose's arrival was coincident with the Rishmap reviews about her, which began to appear in June 2011. In fact, four of the seven reviews for Seven mention Rose and her happy endings.

Despite having been in Brentington for two years, Rose seemed to know virtually nothing about the area, except that there's a library on the mall, where she buys makeup. She'd been to Burlington but didn't know the name of the "big lake." When I asked if she ever sees female clients, she said, "No." One comment made since it twice a year, she noted, but they never return.

"So, Rose. Where do you live?" I asked.

"I'm?" she said.

"In Brattleboro?"

"We, Ann," she clarified.

"Is this place?" She nodded matter-of-factly, then stood leaning on my shoulders. "We said I could come back and see her again, as she works seven days a week, 9:10 a.m. to 10:30 p.m."

With seven minutes left on the hour, Rose took me to flip over, then immediately gripped my penis and began to rub it. When I shook my head and said, "No, that's OK," a range of emotions washed across her face, from confusion to embarrassment to fear. She apologized profusely.

After apologizing and felt terrible, reassuring her many times that she wasn't a cop, she relented but still seemed chastened and unsure what to do next except help me dress. When I explained that I'm married, she said, "You good husband?"

"Unsure whether anyone was listening, I whispered, "They pay you well?" She shook her head slowly. "Just tips?"

She nodded. Only later did I learn from anti-trafficking experts that many women in Asian massage parlors only get paid in groceries. I handed Rose all the cash I had in my pocket, about \$30, and left.

I have no way to confirm whether anything Rose said is true. Nor do I know, she receives a fixed wage, with full health benefits and four weeks paid vacation. But when I called the building's owner, Bob Naples, to find out who owns Brown Lips — the registered agent listed on the Secretary of State's website, Karen Chapman, had no phone listing in Vermont. Naples wanted nothing to do with Rose and didn't return follow-up phone calls.

Determined the let sleeping dogs lie in Buckley's doesn't know a thing about Brown Lips except, "No women go in there, that's for sure." Despite the usually overpriced cost of the convenience store. In the one year he's worked there, he said, the place always seemed to be open. I described Rose and asked if he'd ever seen her. "Mops," he said.

As I drove away, I spotted a lone desk chair facing west on the roof of the building.

## "JOHN"

Such establishmen aren't new to Vermont. In July 2009, the Rishmap and Williams police departments, along with the FBI and U.S. immigration agents, raided three Asian brothels disguised as massage parlors, including



# Grading the Magnet Schools

Five years after their transformation into arts and sustainability academies, how successful are the Old North End schools?

BY KEVIN J. KERKLY



Sustainability Academy students enjoy the culture after lunch

**T**EN years ago, Burlington education officials were considering shutting down H.O. Wheeler and Lawrence Turner, the Old North End's two oldest money schools. Both were failing, demonstrated diminished with declining enrollment and the lowest test scores among the city's six primary schools.

Today, there's a waiting list for the leadership class at both H.O. and Wheeler. Growing numbers of middle class families from outside the Old North End are being pulled in, and we see now the city's two magnet schools they're attracted by the upward trend from each other. Five years ago, in response to an outcry against the fading lines of town consciousness of neighborhood identity, the two institutions have not only maintained and the quality of education at the two schools has dramatically improved, according to test results and the testimony of parents, teachers, administrators and students themselves.

Turner and Wheeler, which were renamed the Sustainability Academy and the Integrated Arts Academy, respectively, now share in success stories — contrast to the academic, rarely bright narrative that has spanned through a High School this past academic year. There, some African immigrants students have staged protest in response to perceived instances of discrimination, prompting a heated discussion about race in a school district that is now 30 percent nonwhite.

Minority students represent close to a majority at both the sustainability and arts schools. And race relations appear equally harmonious at both, although there were tensions as enrollment started to reflect the more white students from outside the area and at the schools' ultimate racial transition in their rosters.

Moreover, standardized tests administered in eleven neighborhoods under the New England Common Assessment Program (NECAP) show an upward trajectory in reading and math, most notably at the Sustainability Academy and the IAA. The percentage of students reading at the two highest levels has gone up by about 20 percentage points at each school over the past five years, while the proportion with the lowest scores is much smaller than that in the nonmagnet areas. Attendance rates have also climbed. Enrollment has, too.

Recent visits to both schools show them to be notably lively environments where children seem glad to be.

"It wasn't always this way. After years ago, Colby Kerck, friends, family and colleagues would tell her, 'I don't believe you're sending your child to Wheeler.'

An education professor at the University of Vermont, Kerck says she signed on in response that the school was not as bad as its reputation and that the neighborhood was nearly as dangerous as many outsiders imagined. Still, the skeptics had trouble understanding why Kerck did

not move out of the Old North End into a "better" school district, or at least send her older child, now a seventh grader at Edmunds Middle School, to a private institution.

Kerck's younger child is currently enrolled at the IAA. And she notes that the parents of some of her daughter's classmates have chosen that school over an other closer to their homes.

"It used to be a hidden treasure," Kerck says of Wheeler. "I guess the secret is out. Some parents who might have sent their kids to, say, the Middle School are moving here for the arts curriculum — and on a public school setting."

The magnet concept represents the opposite of the thinking that inspired proposals to close Turner and possibly Wheeler a decade ago. Because of the two schools' disproportionately high poverty rates and low academic achievement, some Burlington educators, including then-Superintendent Dennis Amodei, reasoned that Old North End students would fare better if integrated into the city's other schools.

The opposing view was that its concentration in segregation could result not from sending Old North End students elsewhere, but from earning mobile class funds from outside the area to entice a kid's education to teachers and staff at a renovated Wheeler and turn former Turner. The Burlington school board decided that an emphasis on sustainability and the arts would be powerful draws for progressive-minded parents of means. Proponents of the magnet model maintained that local students, too, would benefit from innovative pedagogy that used the arts and environmental education as tools for learning reading, writing and arithmetic.

It took a few years for the reform to yield encouraging outcomes at Vermont's first — and still only — magnet schools. Both schools went through transition seasons of principals raising rents so the new institutions were finding a balance of resources and purpose. But now stable, effective leadership is making a big difference at both the schools.

Peter Frasch, magnet schools coordinator for the Burlington School District, says he's learned from his teaching experience in California and New York City that "the strength of a principal is what most determines a school's climate."

Fraser and others seem generally to agree that the current principals of the two academies demonstrate strong leadership by maintaining constant presence in the halls, thus ensuring and reinforcing and by greeting every student by name — and with a smile. "They're not just good educators; they're helping our kids learn!" Principal of IAA principal Holly Wiley and Sustainability Academy principal Linda Williams.

The former Wheeler School, shuttled through three principals in four years, it's now led by Burlington native

## EDUCATION

Riley who knows the school intimately from having worked in its library for 11 years before being given the top job. Williams, who served for a year as leader of the arts academy, succeeded a principal at the sustainability school who had resigned in 2011 amid allegations of racial insensitivity and rude student leadership.

Williams, a former assistant principal at Burlington High School, has a personal as well as professional investment in seeing the magnet schools succeed. One of his daughters, now a middle schooler, went to the IAA, a young child in early days recalled at the Sustainability Academy. "She got skin in this game," Williams remarks.

Both academies still struggle with issues related to race, class and culture. Riley acknowledges that "we do have some instances of name-calling." They're not common, however, and not surprising, "given that the society as a whole has racism problems, too," Riley notes.

Both school curricula are evolving in response to lessons learned by faculty and administrators. "They struggle at times to match their institutions' unique characters with the Burlington School District's expectations for a elementary school education. Some teachers at the academies say they strive not to be guided by public-school bureaucracy.

Riley and Williams readily acknowledge that their schools are works in progress, and that teachers and administrators are learning to learn as much as the students. "Every day's an adventure — for us as well as the kids," says Riley — "We're looking" as he's known throughout the school.

**O**ne of the challenges of both magnet schools is addressing the needs of an increasingly diverse population. The score at the IAA and Sustainability Academy is "heterogeneous," as Williams puts it. Twenty languages are spoken by students at the arts school, 25 by those at the sustainability school. Of the 300 students at the former, 71 percent meet the district's definition of "poor," in the latter, which enrolls just over 200 pupils, the corresponding figure is 79 percent. Still, both percentages are lower than in the Barre and Wheeler days and are trending toward the district-wide average of 55 percent.

At a recent Friday afternoon "open meeting" at the arts academy the students sitting on the gym floor represent

a multitude of racial and ethnic backgrounds. A Seneca girl wearing a head scarf leads the assemblage of Vietnamese, Vietnamese, Chinese, Burmese, Nepali, Sudacese, Congolese, Central American, African American and white students in a chant of "I'm Al" to the accompaniment of a thumping hip-hop beat. It's an orderly gathering, though. The pupils are quiet and attentive, mostly dressed in motifs from the Romeo Children's Choir performance a couple of weeks ago.

"There's a solidarity polytechnic spirit at a recent Monday morning assembly at the Sustainability Academy," Williams is introducing a well-projected video made by the fourth and fifth graders. "They've visited some of the ethnic food stores within a quarter mile of their school in South Street: the Ilambosa Food Market, Thai Phat, Banca Italia, the Community Metal Store and Mzabila African Market." The pupils seated in rows clap politely to the video flickers on a screen.

"This is a color place," observes Prusack, who helps recruit students for the schools and consults on their curricular development. "Everyone pretty much gets along, pretty much all the time."

Gala Hu, the teacher of a kindergarten at the Sustainability Academy, says the school has the usual discipline issues, as well as occasional disruptions that may have to do with different immigrant students' appearance. "It's more so than a problem, they deal with it," Hu says of the academy's staff. "They take care of it right away. Done Over!"

Students and parents interviewed for this story — it includes aid by referral from the schools' principals — generally agree that the academies are cerebral, engaging, tolerant places. "My greatest gift to my own children is for them to come to school here," Williams says. "When they leave at the magnet schools enables them to move naturally into a world of different cultures, cultures and races."

"I love it!" Melody Shugger exclaims when asked her opinion of the arts academy. The former refugee has four children at the school. "They are happy to be here and to have so many friends!"

Jen, who is working for her son, Chad, alongside an aquarist and a table topped with lilies, bananas and a cardboard sign reading "Free Food," adds, "This has to be one of the best schools ever. It feels like home."

MAGNET SCHOOLS BY PHIL

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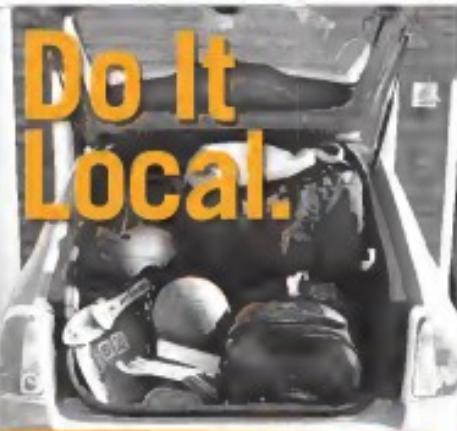


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## Magnet Schools

41:13

To Demeter Rhoades, the U.S. is "a safe place." That quality sounds odd to the Khmer immigrants who lived in a refugee camp in Nepal for several years before coming to Burlington. Rhoades says the older of her two daughters attending the arts academy wants to be a doctor, "but first she has to learn some basic English."

When Loven, a refugee from Burma who lived for several years in Thailand, says her three children at the Sustainability Academy especially enjoy their frequent field trips, "Sh尔burne Farms — that's a place they like a lot," also [North] Bennington for learning its roots," she says.

Williams adds the sustainability school's students at a recent assembly that a "multicultural gathering such as theirs would once have been described as a 'melting pot' but that's not really how diversity in skin color, dress and language should be seen, he continues. "It's more a mosaic."

Unsurprisingly, neither of the magnet schools has completely transcended the boundaries that keep many Americans separated by differences of race or class.

"Look out at the [PBO] meetings, and there's just this sea of 'white faces,'" Riley says in regard to the arts academy's parent teacher organization. "How do we teach our more effectively? It's not clear."

The same puzzle appears when the Sustainability Academy's PTO convenes, notes Helen Rock, who works at Seventh Generation and sends her two children to the school. "People do go out of their way to be inclusive," Rock says, "but we have it's succeeded in getting parents of color involved. It's frustrating."

The residents here are part of a unique group of parents on a regular basis, so part of their principal's efforts is to engage a sense of belonging in all the members of their school community. "That's pretty successful," Riley says. "It can be a starting point, anyway."

The faculty of both schools is almost entirely white. "We've had better success with the after-school programs and transportation" in recruiting nonwhites, says Anne Towksbury-Frye, who helps shape the sustainability curriculum at the former former. More broadly though, the magnet schools — all schools in Burlington, have yet to answer a question posed by Prusack: "How do we get the demographics of the adults here to reflect the student?"

Class differences, even more than race, generate friction among some students and parents, Riley notes. The gap between urban and poorer has a geographical element, he says. Riley cites the example of the USA's Hilltown towns, which has prompted some parents from outside the Old North End to complain about the load master project and the junk food served

Students from the neighborhood regardless of their color, don't always get along well with those from more affluent parts of town, Riley adds.

Burlington parents can now choose where to send their children to elementary school, but do they know what education those children will receive? Parents may be puzzled by what, exactly, is on offer at the Sustainability Academy, an administrator acknowledges. The arts curriculum at the former Whistler, by contrast, provides an artful fit. Towksbury-Frye observes that the "very vibrant arts community on Burlington has served as something of an extended family for the IAA."

Classroom teachers in the community school building on Archibald Street are able to work with local arts specialists who offer part-time instruction in music, dance, theater and visual art. Prusack says Burlington City Arts offers hands-on learning opportunities at the school's studios, while the Vermont Arts Council signs professional dancers, musicians and storytellers to residencies at the academy. How do the arts get integrated in the classroom?

Anne Thibault, a fourth-grade teacher, says he recently used the paintings of Wassily Kandinsky a prominent abstractionist, to enhance math lessons for his students. "We studied Kandinsky's work and looked to see all the different kinds of angles in it," Thibault relates. His students created their own hand-drawn angular patterns.

It's not harder for Prusack, who recruits at preschools or at both magnet schools, to convey the sustainability concept in parents considering sending their children to one academy or the other because the former former is the first public elementary school in the United States to focus on such a curriculum: the school's staff had no template to guide its approach to learning.

"Sustainability is usually just an environmentalism," notes Becky Riley, who worked at the school as a math specialist for seven years as it became transitioning into the Sustainability Academy. Her daughter, Gina, is now a student there. "Sustainability makes sense that that," she adds, "but 'sustainability' isn't always easy to explain."

The Sustainability Academy has long had a close relationship with the Shelburne Farms, which assigns the equivalent of a full-time staffer to work there. Students and a separate group alongside the school building, and they regularly visit the animals in the Farms. This is part of the "place-based" method of educating that Williams favors for the school.

There's a sense of agency implicit in the effort to develop a sustainability curriculum. "When I was a child, the future of the world seemed pretty bright," recalls Williams, a 1986 graduate of Middlebury



At the Academy of Learning, faculty work with students.

College. "That's not really the case, say longer, it's withdrawn at a tipping point and all the other problems we're facing. We don't try to shun students, but I think they just want what's going on."

As part of their ongoing conversation of race and cultural issues, older students in the Sustainability Academy toured the most recent exhibit at the ECHO Lake Aquarium and Science Center. In another venture, earlier this year, parents and staffers fundraised to enable 10 fourth- and fifth-graders to fly to Philadelphia for an overnight education trip at the city's zoo. Kindergartners from the Sustainability Academy have gone on tours of the University of Vermont, visiting dorms and eating in the student center cafeteria.

"Their sights are being raised high enough at a young age so they can see the scope of the university," says Wilhens, a former English teacher at UVM.

If parents sometimes used to be convinced to commit to one of the magnet schools, why do not. On the rare occasions that an opening occurs at the UVM Sustainability Academy, teachers rush to apply. Prusnick points out that the tiny school received 38 applications for a one-year post to replace a teacher on maternity leave. Teeklooley Fey, who has 40 years' experience in education, says she's never been at a school as exciting and rewarding as the Sustainability Academy.

"Send us your best," Wilhens says he tells directors of the student-teaching program at UVM. "We need high-level teachers. Good teachers are not enough."

## EVERY DAY'S AN ADVENTURE — FOR US AS WELL AS THE KIDS.

**BOBBY ELEY**

the Sustainability Academy are homeless, for example.

Overall, it's a good place to be a student says Katharina Belli, a senior from who's enrolled in the health grade but has the pose of a mature high school student with her first-grade nephew, Abdullah, seated on her lap in the school's lobby. Katharina relates what she most likes about the Sustainability Academy: "The gardens, my French, learning how to be global citizens," she says.

Asked if there's anything she doesn't like about the school, Katharina pauses for a few seconds and then replies, "Yes, I think the garden should be bigger." Q

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# SEVEN DAYSIES

2013 GUIDE TO READERS' PICKS

We've got it good here in Vermont:

good food, good people. Every summer for the last 11 years, we've invited you to help us out and give us the lowdown on the best. Where do you find perfect pizza every single time? Which sandwich does the best? What's local hip hop music like these days?

This year, in addition to asking you to vote for your favorite restaurants, shops and TV stations, we've got some new reader-based questions. We're asking you to submit photos and short written statements to nominate your favorite local businesses and give them credit. Seven Days staffers will select the top contenders and then pass the baton over to you via our Facebook page.

Let's do this thing. Head over to [sevendays.com/vote](http://sevendays.com/vote) if you'd like, or fill out the ballot online — it'll give you postage and the option of displaying your handwriting. If you don't have access to the internet, send the paper survey — with my photo submissions attached — to P.O. Box 1104, Burlington, VT 05402. Voting closes on Friday, June 21 at 5 p.m. Please be as specific as possible — and choose wisely!

**Who are you?**

**How old are you?**

Under 18  
20-39  
30-39  
40-49  
50-59  
60-69  
Over 70

**What gender best describes you?**  
Female Male Other

**Your zip code:**

BALLOT

ILLUSTRATION BY JULIA GORDON

## Food & Drink

- 1 Best restaurant, if you're paying
- 2 Best restaurant, if they're paying
- 3 Best new restaurant (opened in the last 12 months)
- 4 Best breakfast/brunch
- 5 Best lunch
- 6 Best sushi
- 7 Best Chinese takeout
- 8 Best "m"
- 9 Best Mexican
- 10 Best vegetarian fare
- 11 Best pizza (restaurant)
- 12 Best pizza (delivery)
- 13 Best bagel
- 14 Best burger
- 15 Best creamy
- 16 Best place to get late-night feed
- 17 Best cheese
- 18 Best food cart/truck
- 19 Best craft brewery
- 20 Best eatery
- 21 Best wonky
- 22 Best spirits
- 23 Best locally owned ice-cream company
- 24 Best bar
- 25 Best coffee shop
- 26 Best teahouse
- 27 Best bakery

- 28 Best natural-foods market
- 29 Best farmers-market vendor
- 30 Best CIA
- 31 Best wine seller
- 32 Best chef

## Arts, Entertainment & Recreation

- 33 Best large live-music venue
- 34 Best small local-music hot spot
- 35 Best place to play pool
- 36 Best up-and-coming musical performer
- 37 Best unsigned band
- 38 Best hip-hop artist/group

ILLUSTRATION BY JULIA GORDON

10 11 12 13 14 15

MAP BY

2013 BUDGET

# SEVEN DAYSIES

2013 GUIDE TO READERS' PICKS

42 PAGES

39. Best stand-up comedian

40. Best club DJ

41. Best actor

42. Best visual artist

43. Best Church Street performer

44. Best local clothing designer

45. Best local jewelry designer

46. Best art gallery

47. Best venue/theater

48. Best festival

49. Best theater company

50. Best performing arts venue

51. Best public golf course

52. Best ski/snow slope

53. Best cross-country ski area

54. Best place for a weekend getaway

55. Best day trip with the kids

## Media

56. Best print/web publication

57. Best TV news reporter

58. Best newscaster

59. Best radio DJ

60. Best radio station

61. Best Instagram feed

62. Best Twitter feed

## Services & Stuff

63. Best women's casual clothing store

64. Best women's evening-wear store

65. Best men's clothing store

66. Best shoe store

67. Best vintage/vacant-hand clothing store

68. Best children's clothing store

69. Best eyeglasses store

70. Best jewelry store

71. Best beauty-product purveyor

72. Best pet-supply store

73. Best pet-supply store

74. Best children's toy store

75. Best musical-instrument store

76. Best bookstore

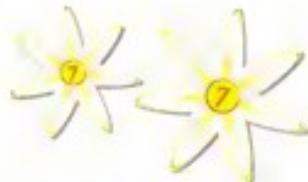
77. Best housewares store

78. Best furniture store

79. Best antique/secondhand store

80. Best lighting store

81. Best camera store



82. Best place to buy a computer

83. Best bridal shop

84. Best wedding venue

85. Best florist

86. Best outdoor outfitter

87. Best lake shop

88. Best auto dealer

89. Best place for car repairs

90. Best real estate agency

91. Best garden center

92. Best bank/credit union

93. Best place to buy a pipe

94. Best adult-toy store

95. Best hair salon

96. Best place to get body art

97. Best health club/fitness studio

98. Best spa

99. Best manicure/pedicure

## Bonus Categories

1. Best bar tender

Where does he/she work? Explain in a sentence or two why this person deserves the Daysies.

2. Best bantza

Where does he/she work? Explain in a sentence or two why this person deserves the Daysies.

3. Best facial hair on a Vermonter (attach a photo)

4. Best tattoo on a Vermonter (attach a photo)

5. Best-dressed Vermonter (attach a photo)

6. Cutest couple in Vermont (attach a photo)

7. Gayest man doppelganger (attach a photo)

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<sup>7</sup> Entries with less than 50 entries will not be counted.

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# Jailhouse Raunch

Rusty DeWees brings the Logger to the big house

BY MIGUEL JAMES

**R**usty DeWees thought he might have to stop the show. The comedian, known throughout Vermont as the inmate-facing drag-still-life redneck Logger, was halfway through his bawling standup set at 40 Minutes at the Colchester County Work Camp last week when he accidentally sparked a fire alarm.

DeWees had already performed two shows that day at the adjacent Northwest Regional Correctional Facility, the final stop on a 16-show tour the agency that runs him in all sorts of the state's prisons. Throughout the day, his set of gags increased in volume. His jokes ran their— and the cameras were laughing up.

The all-male group of mostly non-violent offenders seemed especially amped to laugh when the Logger singled out and tormented guys in the audience. They were worked up to a frenzy by the time DeWees, who'd been singing a Joe Diffie tune and strumming his guitar, interupted himself, shut up his clack, pointed to a guy in the crowd and said, "that's the shite that shite was white."

The dude in question was not amused. Hollow-chested, with long silver hair, the guy looked like Charles Manson. He sat low in his chair, his chin resting on one hand, and he didn't crack a smile.

The rest of the guys harrumphed, the use of downed seats, leaping up from his chair and clutching his heads as if they'd burned them. Others looked around anxiously, laughing and slanting at the tension始末。

Instantly, DeWees shifted into damage control mode. "I'm not so disrespectful," he shouted over the groans, leaning the microphone to my ear into the crowd. "I'm not gonna apologize, because I wouldn't have fucking said that! I didn't mean it!"

The guy he'd nearly called a bitch just sat there, expressionless, staring straight at DeWees. The crowd seemed closer to the edge of chaos. DeWees shifted further apart.

"Come on, look the craggiest-looking fucking guy I ever saw," he said. "And if he's No. 1, that guy's No. 2." DeWees pointed to a man with a full, reddish beard and longgy eyes. The crowd exploded again. But this time, No. 2 smiled.

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DeWitt returned to his guitar, but the energy in the room was still electric. He cut his song short again, pulled a brand-new Logger baseball cap from his duffel bag and handed it to the Charles Marion Louisville, who finally grinned.

One of the corrections officers whispered to another, "Mike sure has got an inventory slip for that," and the show went on.

This was DeWitt's third Vermont prison tour since 1999. Why does the 52-year-old performer keep going after three reasons? He believes everyone deserves to laugh, he says the experience feeds his creativity; and he knows, ultimately, it's good for business.

"These folks are in there paying their dues. They're trying to better themselves, get out of there," DeWitt said in a phone call a couple of weeks before the St. Johnsbury show. "To say, 'They did wrong, let's keep things that are bright and happy away from them,' that's the opposite of the point."

At the end of each prison show, DeWitt plays his annual holiday variety show. "If you're out," he tells the audience, "congratulations. If you're not, he asks them to tell their families about it. After a recent jail show, DeWitt said, he got four Facebook messages from inmates who'd written him how much their husbands loved it. Even in jail, he's building his fan base.

And, DeWitt added, it's just plain fun. At the ultimate Chautauquan Convention Convention Facility this spring, he ditched most of his prepared sheeting and spent the hour fiddling, shooting the shit and letting the inmates match his tunes. "I was lucky to get out of there alive," he said. "In a good way."

**O**n the day he performed in St. Johnsbury, I met DeWitt before the start of his matinee show in Illinois, which is perched on a ridge with a breathtaking view. He gave a full tour of the place — including the asphalt oak in his indoor outhouse — and introduced his cat, Justice. He wore a thin, burnt-orange athletic jacket, half unzipped with a smiling underneath,

worn-in jeans and a pair of hiking boots, lace untied.

On the way to St. Johnsbury, we made a pit stop at Marty's First Step in Danville so DeWitt could buy a packer of Tiny Size Grahams. "You can only get them at Marty's," he enthused, dumping what appeared to be the entire pack onto his marshmallow.

We arrived at the Northeastern Correctional Complex about an hour before his first show was scheduled. The prison and the adjacent Work Camp house about 220 inmates, most of them Vermonters, with a few New York City guys incarcerated for gang-related crimes thrown into the mix.

Suptendent Al Cadore and coordinator of volunteer services Chris Cadore welcomed us at the door, searched our bags and locked up our phones, wallets and keys in a small closet beneath a colorful Vermont landscape

MU2 orchestra and a North Carolina traveling choir performed there recently, but shows like that are anomalous. "It's hard to find people who want to come in here," Cadore said. Still, it can be invaluable for the inmates when they do. "Just because these guys did something wrong doesn't mean they don't deserve to be human," he said.

After dangling reluctantly on a pull-up bar for a while, DeWitt changed into his Logger costume, the same thing he's worn for the last 17 years of his act: a denim shirt with the sleeves torn off, shoulder joints and slanted knees that look like they've been through a war. Thus he sat down and waited for the audience to arrive.

"You never know if they're going to work," he said. "These guys might not think it's funny."

**M**inutes later, after Cadore ran into the show on a headscratcher, the men arrived in and quickly took their seats.

A bald, middle-aged man from Lowell sat in the front row and sang along as DeWitt, down on one knee with a guitar on the other, warmed up with Johnny Cash's "Folsom Prison Blues."

DeWitt opened his show by taking a long, dramatic swing of water from a gallon-size maple-syrup jug. His final joke that day was about meeting a girl in the parking lot, a big Logger fan, who asks him to meet your grandmother, she's a pinup! "I'm fat and jowly. That means I can't see my ass doing that!"

The guys loved it. From there, DeWitt joined about 20 inmates, mostly middle-aged Virginians, for a beer and appetizers for the Infirmary and cheap real estate, mouse crossings, and the groaning, hoarse "Health food" women. DeWitt doesn't normally drop F bombs in his shows, but here in the prison he let them fly.

The occasional perch line was lost when garbled announcements came in

**TO SAY, "THEY DID WRONG, LET'S KEEP THINGS THAT ARE BRIGHT AND HAPPY AWAY FROM THEM," THAT'S THE OPPOSITE OF THE POINT.**

RUSTY DEWITT

painting. On his extremely unscientific "jailhouse" rating scale — in which A is the most jolly (Stratford) and F is the least (Wimber) — DeWitt gave this prison a B minus.

Cadore and corrections officer Ed Cruckey had us eat a small rice meal half-filled with old-fashioned chowder. The place was dead. Flashlights of lights buzzed over a blue concrete floor, white concrete walls, a bunch of gym equipment in the back and four small, square windows looking out on a hill.

A low-stakes performance is a rare treat for the inmates, whose entertainments usually include watching TV and shooting hoops in the gym. Cruckey said, "This is the kind of place where a \$500 fine can cause a fight, and a pack of ramen noodles can't do that," he added.

Most of the volunteers with whom Cadore works come to the prison to help alcoholics anonymous or other educational workshops. Butlogistics

JIM HOGREN / MARCH 19, 2013

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## Jailhouse Raunch

over the loudspeaker, or when Cudahy unlocked the door to let in medical staff, but DeWees usually recovered.

And from time to time he puts his foot up his mouth — perhaps on purpose. After a puke about marriage, DeWees said, "I'm not angry. I'm just anything you want to feel." Then he paused for a moment, mulling the implications of what had just said to a bunch of inmates. "Well, not anything," he said to raucous laughter.

When he performs at high schools or speaks at graduations, DeWees often gets目less, talking about his substance-free lifestyle and stressing the importance of staying out of debt. "Dear everyone the same, especially old people," he usually advises. And when it comes to success, he likes to say, "It's not talent, it's will and discipline."

In the prison, DeWees addressed similar themes in the last 15 minutes of each show, telling the guys about his personal journey — how he grew up in Stowe before it was fancy, how his dad was a Greyhound bus driver, how in his twenties he played guitar and performed in plays in Burlington, and how he turned down what could have been a lucrative UPS job to move to New York City and try acting.

"I knew if I sat in that seat, I'd be a UPS driver now — it's not a bad thing, but it's not in my heart," he told the inmates, who listened intently. "If you've got the love in your heart, you don't have to be good at anything. It's a perfect example. You can't play the [guitar] for shit? Do you care? No."

In the downtime after the first show, we grabbed dinner at the prison cafeteria — mystery meat (Bolognese), a few lettuce leaves with nachi dressing, a thick slice of garlic bread (baked in-house and surprisingly delicious) and a scoop of rainbow sherbet. DeWees doesn't eat before performances, but he chatted with the officers while they dined.

He asked them about some of the inmates he'd interacted with during the last show. That guy had jokingly described himself as probably having 17 kids? "He's been here since I started in 1996," superintendent of Carnes said, and added that the guy's son is now incarcerated in the facility, too. The officers talked fondly about the inmates, and it was no wonder: "You have almost as much as I am with my family," Cudahy said.

Cudahy, 36, has worked at the correctional facility for seven years. He has

another job as a doorman at Lyndon Institute. The prison work, he said, "is one of those jobs that you never thought you'd end up in."

Cudahy agreed. "It's not for everybody," he said. "Being a CO [correctional officer] was the only way I could make enough money to support my family." But the job can be stressful and intense, he added. "Like this room." Cudahy said, gesturing at the concrete walls and fluorescent lights. "This room is a microcosm [of prison work] — it's all hard, it's all echoes, it's all louder in here."

DeWees then shot that right — where he nearly excited the riot — took place in a huge, raw room that looked more public high school than prison, complete with football table, flat-screen TV and prisoner-grade artwork. "There's an undefinable amount of talent in here," said Cudahy, indicating the prisoners.

For the third time that night, DeWees fell ill with the anal giardia parasite, and it killed. After nearly eight hours with no food, his energy actually seemed to be rising.

This time, he even landed a "talking frog" plot, which had fallen somewhat flat with the other two audiences. He tallied a mildly offensive joke about periodically biting a leaf off with his cat, and a young guy from Burlington won crazy rocking back and forth in his seat, wiping river tears.

At one point, DeWees put his feet up on another baby-faced monster, then "You don't know anything about prostate exams," he declared. "Let me tell you, f\*\*koff."

While the guys lost their shit for the thousandth time that night, Cudahy leaned over and whispered, "Thank God you just gave that guy a new nickname."

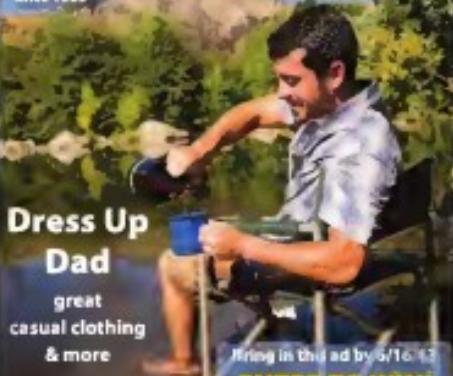
DeWees wrapped up his prison tour with a reading of the Bob Dylan ballad that he considers his theme song, "Blowin' in the Wind."

My hat don't hang on the same  
rod too long;  
my ears can't stand to hear the  
same old song,  
and I don't leave the highway long  
enough  
to lay down in the road.  
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# Keep on Truckin'

At the new South End Truck Stop, popularity is a blessing and a curse

BY KATHRYN FLAGG



**W**e're running out of food." That was the word at 7 p.m. last Friday from Peter Wil, one half of the Arkansas man and an organizer of the South End Truck Stop.

Wil's looming problem was both a blessing and a curse. On the one hand, what a cool truck event without, well, food! But on the bright side, the night's crush of hungry diners was a ringing endorsement of the fledgling event, then in its second week (the first

one was forced inside by rain). Clearly, Burlington-area foodies were willing to turn out in droves to knock back tipples, chow down on tacos and meet a power-packed cast.

In fact, the parking lot behind Spender & Earth's Co. on Recovery on Tora Street was packed to the gills. Here, every Friday evening from 6:30 to 9 p.m. throughout the summer, Burlingtonans will find their way to a food truck haven — with barbecue, burgers and beer gardens.

The event's organizers had hoped the idea would catch on, but they weren't expecting the crowd of hundreds that met them on May 31.

"We thought there'd be a little bit of a slow burn," said the tall and lanky Wil, clutching a wallet full of his bills. "I didn't think we'd reach 500 people and the sixth week."

As the evening wore down, security staffers — working the entrances — were putting the night's cumulative estimate even higher — somewhere



a South End Truck Stop  
photo "truckin' it" series  
to a music. Watch the video  
at [kennedytv.com](http://kennedytv.com)

around 1000 to 1100 people, one dinner at a time.

But the volume of diners, coupled with the presence of only three vendors that evening, meant wait times were long and food was going fast. Already, waits at Machito Taco, Southern Smoke and the Burger Barn were exceeding 40 minutes. "Which is unacceptable," Wil conceded.

He was distressed, even as he fielded questions from other vendors and well-wishers from friends and admirers. Wil was celebrating a spate of the moment: Standard's run Southern Smoke and Machito Taco were particularly close to running out of food, and long lines of diners still stood waiting. Wil's plan? Bring in hot dogs and nachos and sell them for \$1 or \$1.50 apiece. It won't garnish, but at least no one would go hungry.

More than eight months pregnant, Wil came prepared to eat for two — and dugged out his husband, Cola, along to help. "We parked in line at Machito Taco around 6:30 [last Friday] I know it, but we were about to make the biggest mistake of our night. We opted out of ordering a full dinner and instead got a split small taco instead. That didn't get loose change to the diminishing supplies at the other food trucks and was still daydreaming about sampling tacos from each vendor. (Providing more opportunities to graze, Wil said.)

With a few surprises — surprising 80 drivers that afternoon, it was interesting to see the food trucks mapped out in the courtyard.

"My poor husband's sheet to pack out," joked Lauren Miller, who put out of the order window at Machito Taco. Sure enough, a sheet of sweat



# SIDE dishes

BY EDITH HIRSCH & ALICE LEVITT

## Supping on the Down Low

CHEF HOSTS UNDERGROUND DINERS

For most of the spring, chef **KEVIN GARRISON** has had his bands full as part of the team operating **SHRIMP HOUSE** in Rutland. With that restaurant now in its soft opening stage, Garrison is turning his attention back to another passion — **UNDERGROUND SUPPER CLUB**.

On June 28, the chef will hold the next of these under-the-radar, basement meals "somewhere in north central Vermont," says Garrison, who announces each supper's location and menu less than 24 hours ahead of time. The first event — at a private home in Quechee more than a year ago — was such a success that it spawned a string of dinners in Bethel, Woodstock and Windsor.

Garrison, who also works as a painter, chafed, grew up in Dragon and attended the Western Culinary Institute there. It was Portland's underground diners, "sometimes in cemeteries, sometimes in abandoned warehouses" that inspired him to create his own supper club after he moved to Vermont.

Potential guests can register via Garrison's Facebook page for the 10-course dinners, which cost between \$150 and \$220 per head. "It sounds steep, but it's all the food you can drink, all of the food you can eat," Garrison says.

That food has included shortrib pot roast, sous-vide Coho salmon with ratatouille, deviled powder and brined mussels sautéed with shallots, bacon and chive purée. "It's often the food of food that only foodies or the people who want to explore like things you

don't usually see or eat because of the 'bottom line,'" Garrison says. He often taps local providers such as Ruthie's **HAZELWOOD FARM** and Cambridge's **NOPE CENTER** for ingredients.

While the underground dinners are sporadic, Garrison's food may not always be so fleeting. The chef has his sights on a bistro-and-saucerie restaurant, possibly near Middlebury or Charlotte.

"I really want to open something up and have it become a destination," Garrison says. For now, though, fans of his cooking will have to watch his Facebook page for the next when and where.

— CLM

## Sidewalk Sustenance

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If you've used **CHRIS PORTER'S** **SOIL & SALT** products, you've thanked **ANDREW PALAZZO**, who started the business in Montpelier in the mid-1990s. It had international distribution by 2006, when Palazzo moved to the Mid-River Valley.

Now Palazzo, who recently sold **CANADA** after 15 years at the helm, is trying a new venture — Food Bar dress, she says, was always to open a pub or tapas restaurant. For now, having observed the growing trend of food trucks and carts in larger cities, Palazzo has decided to defer her brick-and-mortar plans in favor of a cart at 56 Main Street in Montpelier.

**LOU'S SNEAKERSRISTRO** opened on May 12. Named for Palazzo's dog, Louie, it's "Vermont's first gourmet food cart," the owner declares. The menu includes grilled lobster rolls, falafel wraps and

## Brews and Chews

LAST NIGHT'S BREWING GETS A TURB

Less than a month ago, former **TRAPP FAMILY LODGE** brewer **ETIENNE PARADIS** and Jamie Brown selected the first logo from their new endeavor, **LAST NIGHT'S BREWING** in Morrisville. That same week, **JAMIE** and his partner poised sales from the sparkling new brewery at their recently opened **MULEHORN** in Winooski.

The collaboration between chad and brown didn't end there, as Van Andra and Griffith wondered what to serve in the taproom of the building that once housed **BLACK CAT BREWERY**. "We were originally just going to do meat and cheese and bread," Van Andra says. "It's just the two of us. We were kind of looking at it and thinking 'How in the world are we going to manage that?' We called Joey and said, 'Hey, how have you got you alone?'

Nagy had them in spades. On June 15, he'll open an eatery at Lost Nation that will serve food to customers from Wednesday through Sunday, noon until 6 p.m.

**ANDREW LARSON**, currently a chef at the Montpelier branch of Nagy's **MADE VARIOUS** mini empire, will lead the kitchen, creating a small, daily menu of charcuterie, sandwiches and **ELIJAH'S HOMESTEAD** breads and fresh salads.

Nagy says the debut bill of fare will include a sandwich filled with house-made sausage and another with grilled mushrooms, and "there will always be a vegetarian offering." Green salads will provide just enough substance to help visitors keep up with their drinking.

Lane also cautions Van Andra and Griffith will expand their seating area to include a roughly 3000-square-foot beer garden that will house a wood-fired oven. Pithards will emerge from the fire, but Nagy says other delicious surprises will be decided each day.

"You can cook anything in a wood oven," notes **JAMIE LUC MERRILL**, the chef at Mud Bar, who says he hopes to stop by occasionally and contribute his culinary talents to the brewery.

Van Andra says the beer garden has a large overhang, "basically a glorified portico," that will enable him to open it whenever the weather allows — possibly even during the winter.

Plans to make the brewery a destination make sense, given that the opening of the new Route 100 bypass next spring will give Lost Nation frontage on the big road. With its upcoming four-season recreational park round along the back wall of the taproom, thirsty folks are likely to arrive by foot, bike and automobile. Van Andra says he's confident, though, that Lost Nation will always feel "local" even.

— AL

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## Keep on Truckin'

covered Jessie Miller as he slaved away inside the mobile kitchens. The Millers came prepared to do a lot of business that evening: "We planned for our busiest day [yesterday] and doubled it," Laura Miller said.

Her personal favorite was the night's menu was the park taco, and the recommendation proved spot-on. The taco—slid up about 20 minutes later—was pleasantly spicy, topped with crisp cabbage, a drizzle of sour cream, salsa and pleasantly sharp pickled red onions. My only regret? That we didn't order more than one.

We waddled down our \$16.50 raps with said ice from *Dinner* (Dinner) Owner Lee Anderson and his assistant, Sarah Grant, were selling out and fresh-faced homemade bread. Anderson's 1992 Jaguar XJS Anderson has a street

For \$1, we chose a peppermint tea; Great filled a cup with ice from a cooler and topped it off with the cold, milky beverage. The taste was just right: strong but not overbearing; herbal, and refreshingly crisp. Fortified, we pressed onward.

By this point in the evening, the lines had grown depressingly long. At last our turn was crossed out on the menu of Southern Smoke, so Colin graciously passed us on the line for the Leesburg-based Burger Barn.

I took a seat around the premises' slinger pump and, I couldn't help appreciating the festive scene, packed with twentysomethings and young families. The place was thick with kids and women touting out their summer sandwiches. The old-timey Burlington band, Raps, were strumming away on



A sandwich from Southern Smoke

food cart to plan to now behind the Jug for future truck-stop events. He'll be dishing up peach, a popular Puerto Rican street snack. Typically made with pork or chicken, the peach is slathered in a spicy marinade and slow-cooked on a barbecue. "It's basically meat on a stick," Anderson said. "It's everywhere in Puerto Rico."

Sadly, there was no pisco to be had at this particular evening. The cold drinks were a hot commodity, though. Anderson and Great had daydreamed about taking orders from the front of the Jug and serving from the back. They opted instead to set up a small table alongside the shack. Black cat when, Great said, they realized their first plan was the "stinkiest" of the two.

a candlelight, guitar and lantern in one corner of the courtyard.

"We live in Burlington. We're boys," explained round-table player Chris Carter when pressed about the group's name.

"And we love to make dough," chided Matt Krueger, the group's singer and basso man.

Of course, hunger takes the sparkle off festivity. Courtney Butler said she had waited in line at one food truck for half an hour, only to leave empty-handed when the vendor ran out of food. Her friend Meghan Mason, up from Middlebury for the Track-Stop and the Burlington Discover Jazz Festival,

More food after the  
classifieds section

# Side dishes

CONTINUED FROM PAGE A5



ANDREW FERGUSON

barbecue chicken-bacon sandwiches.

Though Falsetti describes the fare as "Bistro gourmet-ish — different than the traditional hot dog and hamburgers," her special last week was a burger with Cabot cheddar and "mountains of vegetables." Sausages such as tomatoes and lettuce aren't available locally yet, but Falsetti says she uses local ingredients whenever possible, including beans

from KELLOGG'S BREAD COMPANY in Burlington.

Lulu's will be open Tuesday through Friday, 11 a.m. to 8 p.m., through the end of October. When they aren't in Montpelier, Falsetti and her crew will travel across New England to feed the hungry hordes at fairs and festivals, including the Lake Champlain Maritime Festival and Lake Champlain Dragon Boat Festival in Burlington.

— AL

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had arrived earlier in the evening and snagged a smoked-garlic sandwich from Southern Smoke.

Burke was so lucky, had resorted to a cup of \$6.75 frozen yogurt peddled by ice cream entrepreneur Brian Stetina. He started his company, The Big Ice Cream, last summer, and on this evening was doing a booming business in novelty cones. Popsicles and soft-serve treats from his bicycle-powered ice cream "truck."

"The only problem we're having is the crowd," said Stetina — meaning numbers. "Which is a good problem to have."

Anderson walked over, and Burke elated him: "Shouldn't coolish, man. We're managing a food!"

By 7:40, Southern Smoke was plain sold out. No more park sandwiches, no more lime burritos, no more fried chicken. No more French fries.

"I thought I was setting boats," owner Brian Stetina said. But his dreams, which relied on snacking tourists over the course of many, many hours, isn't well suited to the fly-accommodations of bigger-than-expected crowds. Looking ahead to next week and the rest of the summer, Stetina made this prediction: "I'm going to make everything I can get my hands on."

By this point, Golin had been standing in line at the longer lines for an hour. (I didn't have the heart to tell her the wait, but two customers just ahead of her were keeping quiet.) We were second from the front when heartbeating news came from the server: "All out of fries," she



CANTRELLS ENJOYING POPSICLES FROM THE BIG ICE CREAM

said, looking deeply apologetic. "Darn it back."

We settled for a charburger (which ended up being disappointingly dry, not flat but that kept us from devouring every bite). We talked to two friends, Maura McGovern and Katherine McDonough, who were chomping at the bit to try the burgers, though said Alice Levitt, owner of the Jeffersonville burger joint in this paper and the high expectations.

"Will McGovern and McDonough be back? Probably," they said. Somehow,

their spirits weren't at all dimmed by the heartless wail of the Burger Bar.

"It's such a good atmosphere," said a bigger McGovern. "How could you let it get put down?"

Was, and the food-truck vendors are hoping that kind of excitement will bring drivers coming back weekly to the Truck Stop. We presented more vendors — double the trucks next week, in fact — and shorter wait times in the future.

"We're only going to get better and quicker," Stetina vowed. ☐

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# Cellars Market

Vermont is gaining a rep as a small state with a big taste for fine wines

BY CORIN HIRSCH

Over the past few weeks, all of this happened: A trio of gaucho-wearing French wineologists tackled to Burlington to pour their wines during a private meal. The head of the Austrian wine marketing board came to Quechee to lead a seven-course dinner with pairings. And a celebrated wine writer drove six hours from New York City to Burlington to sell natural wines alongside a few dozen wine geeks. At each of these meals, guests drank distinctive, sometimes hard-to-find wines.

Vermont's entire population is just 620,000, and the state is better known for maple syrup and beer than wine. So why are more and more wine world luminaries heading here for dinners and meet-and-greets? And how do these visionaries educate wine drinkers in the North Country, far from the urban markets where they're more familiar?

"We're always in the top 10 percent per capita wine consumption," says Rafael Flores, owner of the Upper Valley's Artisan Cellars, one of the state's six wine distributors and one focused almost exclusively on small-production, terroir-driven wines. "I think a lot of [winemakers] come up here and they realize that people here just care about quality."

Though he's too busy to submit it, Flores is part of a small group of people who are gradually changing the wine Vermonters drink by steering us toward off-the-beaten-path bottles. Wines with stories. Wines with, well, unusual orange hues. Wines that aren't far from the Yukon Red and Jacobs Creek that many Vermonters still buy in great volume from supermarkets and general stores.

"It wasn't too long ago there weren't that many wines to choose from in Vermont. But once natural became available, it spread like crazy," writes wine journalist Alison Feiring in an email, referring to the unadulterated wines that are her passion. "From [Oenotri] Poco's Bistro in Woodstock to Bistro de la Grotte (at the Gran Mill), and now with the many great winos here in Burlington, that is really getting traction."

Last month, Feiring traveled to Vermont for Vermont Natural Wine

Week, an event organized by Artisan Cellars. It celebrated low-intervention wines, those often made more in the vineyard than in the cellar, fermented with natural yeasts and bottled with no added sulfur.

orange skins and flots of fleisch. At two long tables, the wines poured with each course, some from localies as diverse as Austria (Mondeling) and Bernard, Vt. (a garage), but each shared a distinctive "sense of place" that ignited conversations late into the night.

Many of the wines come from Artisan's portfolio. Flores founded the distribution company six years ago to sell the small-batch Italian, French and Austrian wines he had salved since college and during his long working in the Northeast wine industry. "I just figured that if I loved them and I'm passionate about it, I can sell them," Flores says.

The 24 wines with which he began his business included a few food-friendly American berries — then virtually unknown within Vermont's borders. One of the first places Flores approached was Norwich Whines and Spirits, which Peter Stalder has owned since 1996. He became Artisan's first customer.

"[Flores] was offering wines that no one else was selling, really unusual stuff," Stalder recalls of a recent phone conversation.

Wine geek Angie Isa, Burlington's Dedakos Wine and Woodstocks General Store + Salute — which is co-owned by Dedakos' husband of 14 garigots — also became early converts. Flores' enthusiasm for Austrian wines such as Zweigelt and Grüner Veltliner eventually caught on, and they began appearing at wine lists and shelves across the state. "My inventory has become absolutely biased toward Austrian wines," Isa says.

These wines were not bad and are not easy sips. "You learned to tell people, 'When you hear Austria, think earthy fruit,'" Stalder advises.

John Zolman, who co-owns Dedakos Wine with Isa Isaacs, agrees that selling wines he and his staff are passionate about — such as Rieslings made by the best natural wine producers — requires constant marketing jazz.

"Sometimes, people are not willing to move out of their comfort zone because

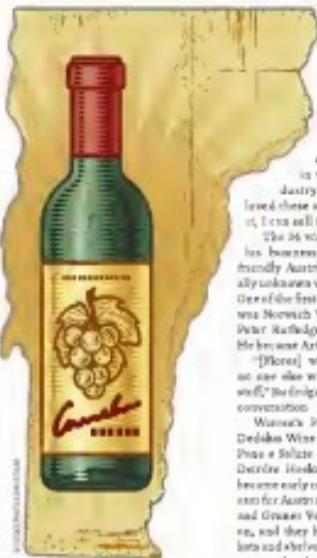


ILLUSTRATION BY JEFFREY L. BROWN

After a tasting at Dedakos Wine in Burlington — and a signing of her book *Making Wine: Letting Grapes Do What Grapes Naturally Do* — Feiring and about 20 others headed to Poco's for a dinner that included salmon农夫 with wild rice and poached sole with citrus puree. Guests were handed glasses of a crisp, bubbly sparkling wine, Poco's Natural Bistro Nature, as chef Matt MacLennan and his staff set out platters of glistening seared scallops with

they've been here," Zuliani says, referring to buyers from New York into unfamiliar wine territory. "Still, we're always hoping we can sell something new. It's still a hard sell, and we work at it all of the time."

The process goes both ways. Entrepeneur wine-shop owners such as Zuliani and Burridge sometimes contact their distributor — including Flores, Steve Balloons of Vermont Wine Merchants and Tom Strassner of ghezzo — to tell them about wines they'd like to see imported into the state, or that their "wine sleuth" customers are requesting. Flores calls such wines the "tiny little things" that he and other distributors try and track down. Those recently included wines from Sicilian natural wine producer Frank Carraschini — including his flagship wine, Magistri — which took Strassner two years to bring into the state.

"It can be costly, and a risk," Zuliani says, as the wines appeal to unusual group of people and are not guaranteed to sell. "These aren't wines that are necessarily flying out by the pallet."

For Burridge, this back-and-forth dialogue is worth the effort. He loves guiding customers away from "fancy, mass-produced wines." Though he religiously maintains a stock of 100 under-\$10 under-wines, it generally consists of bottles that are decidedly off the beaten path.

"A lot of lower-end wine is made to fit a profile," Burridge says. "A company might say, 'Malbec is flying off the shelves, so that's what we really need is a deep, dark '88 Malbec.' And the wine appears, and there are 500 cases of it." He continues, "It's been created to fit that niche, which is really the opposite of what it should happen."

"What should happen is, a wine is made from the place, in the vineyard, rather than what gets chosen by the tasting panel of a large brand," Burridge asserts.

Winos plan to drink as adventurously as to drop \$10 on buttery nugs after eight. Burridge doesn't think

that's necessary — but he does advocate for spending a bit more on a first bottle than an unfamiliar varietal: "To stick your toes in the water?" Once a drinker knows what a "familiar" version of, say, Grüner Veltliner tastes like, he or she can seek out less expensive versions. "A lot of people find big misconception of a particular kind of wine because they go out and buy a \$10 bottle," Burridge says.

Dining out with friends is another opportunity to try new wines, suggests Zuliani, who became a partner in Flores earlier this spring and uses the restaurant as a wine lab of sorts. "If you go out, order a few bottles [of something unfamiliar] and spread the cost of the wines over five people, then people can enjoy different wines without killing themselves."

Steve Zuliani and his wife, Leslie Puigutic, came as board members of Putney's wells have been covered with chafflike paint and an eclectic, old World history ever changing wine bar. "Instead of having to worry about a broad retail selection, I said, 'Why? I can find of obsess,'" Zuliani observes at his work at the restaurant. His obsessions have ranged from Burgundy to "artificially produced Loreto wine to weird orange wine."

The adventurous attitude among restaurants and retailers has helped drive increasing numbers of American, French and Italian winemakers to Vermont. But it certainly doesn't hurt that Vermont is a pretty place with food to match.

"I think, to a person, they [the wine makers] love it here," Flores says. He's hosted a few wine-makers who have made multiple trips to Vermont from Europe. "The first time they come here, they're pleasantly surprised, and they discover this real bond with Vermont — whether it's the natural, organic, local thing or the food, which is honest and beautiful."

Wine writer Flenna confirms the sense of discovery. "Well, it's as beautiful to visit — it's beautiful!" she exclaims a few days after her trip to Vermont. "And it's gratifying to see the wine awareness [there] explode." □

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SEVEN DAYS

PHOTO BY JEFFREY ST. CLAIR

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100-200°

# calendar

JUNE 05-12, 2013

## WED, 05

### agriculture

#### ST. JAMES' FARM PLANT SWAP & SALE

Herb-savvy gardeners can swap their seeds, cuttings, annuals, perennials, bulbs and more. St. James' Farm Ecocenter, 34 Pine St., Free. 8:30 a.m.-4 p.m. Info: 848-8436.

### art

#### LIFE DRAWING CLASS

Learn realistic, step-by-step studies of life sketch and shading. Vermont Institute of Contemporary Arts, Chester. \$18 per 50. Info: 802-865-0239.

### business

#### VERMONT INNOVATION MARKETING EVENT

An Innovation & Tech Meetup. University News Group Marketing hosts a networking opportunity for business professionals. Champlain Mall, Winooski. 5:30-7 p.m. Free. pre-registr. Info: 868-2850.

### comedy

#### DRINK & LAUGH

Fun-loving pet owners play "Name That Animal" game to win prizes. St. James' Farm Ecocenter, 34 Pine St., Burlington. 7-10 p.m. \$15pp. Info: 802-420-9793.

### conferences

#### AMERICAN SOCIETY OF OWNERS NATIONAL CONVENTION

As a day-long event, features vendor shops, industry vendors, a business dinner and keynote Keyedean Drane. Igneous State College. Lexington Rd. 8 a.m.-4:30 p.m. \$65-480. See directions for details. Info: 800-387-3877.

### critics

#### MARKE STAFFORD

Get hand-to-hand combat between artists of art and娇气者 who will be at a new band's annual showcase. older Vermont, Burlington. 8 p.m. Free. Info: 802-9887.

### education

#### CENTRAL VERMONT HIGH SCHOOL INITIATIVE OPEN HOUSE

Discover students and their academic interests, including AP courses, extracurricular groups as well as college learning experiences. Stetson Building, Central College Pkwy. 6-8 p.m. Info: 802-448-0600 or [cvhs.org](http://cvhs.org).

### environment

#### AMY KELLY

The author of *Feeding Nigella*. Special: we'll go over climate change and global warming as related to local communities.

Reserve Seats: Phoenix Print Cleaning, Burlington. 7-8:30 p.m. Free. Info: 802-865-1111.

### etc.

#### JOLLY GOOD GARDENS

Dorothy Kelley Dearborn presents her English conservatory presentation at the Burlington Center for the Performing Arts. 7 p.m. \$15. Info: 802-860-1258.

#### JUSTIN HORNBLER MUSICAL TEA TIME

Roku is your personal tea room where you can have tea, scones, finger sandwiches and walking trails. Just in! Madeline Hammock's Thrift Shop. 8 p.m. \$5. Info: 865-4464.

### fairs & festivals

#### BURLINGTON CEDARLAWN JAZZ FESTIVAL

Three days of jazz music, 200+ jazz ensembles for the 30th year in a row. Info: 802-860-2100. You don't need to be a jazz fan. Buff meadow, no digital. Photo: [www.cedarlawn.com/cdf.html](http://www.cedarlawn.com/cdf.html). Info: 802-786-7000 or 863-5805.

### film

#### THE INKIE FEST

Marion Bay Hardware, Stowe. Guerrilla Cinema. Waiting for You in Jean Ercolani 2012 drama about the reclusive aging father and his estranged daughter. Customer Avis. 8 p.m. Documentary. Buff meadow, no digital. Photo: [www.inkiefest.com](http://www.inkiefest.com). Info: 802-259-5482.

#### GAYAHAI: UNCLE THOMAS BUT THE LIGHTS

Based on the actual experiences of the protagonist, Sammi-Brenda a social worker. 1 hr. In less than 80 year old man is sure to get his neighborhood street lights turned off after sunrise. Fletcher Playhouse, Fletcher Print Building, Burlington. 8 p.m. \$15. Photo: [www.fletcherplayhouse.com](http://www.fletcherplayhouse.com). Info: 865-5219.

#### STORMIN'

In 1940, Dorothy and Miss Whistledown, a woman who loves men, are the last of a dying breed. They are supported by the arrival of a couple of customers at Dorothy's Park in 2013. Info: Catamount Arts Center. 7 p.m. tickets 130 p.m. & 7:30 p.m. \$4-9. Info: 746-1880.

#### THE CENTRAL PARK FIRE

Documentary examining the 1989 events of a tenement project and the resulting impact on an off-ground community. A panel of education follows. Kellogg Hubbard Library, Montpelier. 7 p.m. Info: 802-229-3800.

### food & drink

#### VILLETON FARMERS MARKET

Support local farms and local food products at weekly outdoor affair. New England Federal Savings, 8 a.m.-1 p.m.

### LIST YOUR UPCOMING EVENT HERE FOR FREE!

All submissions due by 4 p.m. the Friday before publication. First 50 entries receive a complimentary advertisement.

SOLO MUSICIANS: If you're a solo performer, contact Emily at 802-860-1258 or email [emily@burlingtonvt.com](mailto:emily@burlingtonvt.com) for more information. DEADLINE: 10 days prior to publication date. COST: CONTACT PROPS/PROPS, LLC.

### CALENDAR

EVENTS IN SEVEN DAYS

LATRO AND URGENT LIGHTS: See what's new in the community. SEVEN DAYS CALENDAR FOR SPACE AND STAGE DEPENDENCIES ON COST AND OTHER FEES. CLASSES AND WORKSHOPS: MUSEUM LETTERS TO THE EDITOR: THE CALENDAR ON THE CLASSIFIED SECTION. WHEN APPROPRIATE, CLASSES OR WORKSHOPS ARE LISTED.

## JUN. 6-9 | THEATER



## Choreographed Chaos

What happens when two male actors play eight different characters of both sexes, and three periods of time switch up on the fly? A well-ambitioned mix of murder, mayhem and makeup adventures in Charles Ludlam's re-revised play *The Mystery of Irma Vep*. Elements of satire, Gothic melodrama, classic literature and theatrical misprints are blended together into a hilarious whodunit. In the Last Man on Theatre production, Bill Lenz and Christopher Brue bring妙, whimsy and mayhem to life in a lightning fast farce that takes them from a stately English manor to Egyptian tombs and back again.

### THE MYSTERY OF IRMA VEP

Sunday June 9 7 p.m. Friday June 7 8 p.m. Saturday June 8 8 p.m. 8:30 p.m. Sunday June 9 7 p.m. Info: for ticket info: 802-860-1258. Info: 802-860-1258. Info: [lastmanontheatre.org](http://lastmanontheatre.org)

## JUN. 8 | ETC.

## Respondent Residences

Ever wonder about the stories behind some of the Queen City's most impressive homes? The old guard Preservation Burlington houses "cool, great history but" a cool, curious community members—the opportunity to showcase eye-catching shade. Among this eclectic group are examples of past and present renovation, including Queen Anne architecture and a hangar built in the Arts and Crafts style Attawandish view. Finally decorated interiors and inspiring landscapes and gardens. Mainline Vermont had and should serve as the basic base for participants, culling refinements, a description and access to a painstakingly preserved structure.



### PRESERVATION BURLINGTON HOMES TOUR

Saturday June 8, noon-4 p.m. At Mainline Vermont. \$20. Info: 863-5965. [pbt.org](http://pbt.org)

**Best of the Bayou**

The Pine Leaf Boys are bound to tradition. Hailing from southern-most Louisiana, the band celebrates the region's Cajun and Creole music with a repertoire of songs from the 1920s to the present. Led by singer-songwriter and accordionist Wilson Koenig, the group has won numerous international awards, following with regular Carnegie appearances and two tours with the U.S. State Department. Colors are equally expressed, evidenced by four Grammy Award nominations and *Tellin' Stories*, depicting their album *Blues at Mornin'* "the most beautiful thing in a Saturday night dance in Louisiana." As part of their 2013 tour, the master musicians bring a rousing live show to the Green Mountain.

**PINE LEAF BOYS**

Sunday, June 9, 4 p.m., at River Arts Center in Montpelier. \$30 suggested donation. Info: 802-229-1261. riverartscenter.org

**JUN. 9 | MUSIC****MULTIMEDIA MEDITATIONS**

In his memoir, *Life on the Mississippi*, Mark Twain wrote, "a race of the water, as well as of time, became a wonderful book." In 2009, inspired by the iconic American author, as well as by travel writer Jennifer Rubin, composer Eve Beglarian kayaked and biked the entire length of the Mississippi River. She captured her life-changing experience in "Brid, the River Project," in which images, video and spoken-word performances complement original compositions and river-related songs. Joined by fellow traveler and local musician Mary Powell, Beglarian brings this compelling journey to the Brandon Town Hall for a bonus concert.

**EVE BEGLARIAN**

Saturday, June 8, 7:30 p.m., at Brandon Town Hall, 647-6426. info@brandonvt.com

PHOTO: JEFFREY L. COOPER







**CHAMPS DAY** Integrating history and architecture, Champlain Day is a day-long event for all ages, featuring street theater, marching bands, food trucks, and a variety of fun activities and exhibits. Sat., June 20, 10 a.m.-1 p.m. \$10-\$15. Info: [champlaineday.com](http://champlaineday.com)

**GARTH ELLIOTT SALE** See PFLUG's "Books, 2 pm."

**HODDER LAWN SALE** See PFLUG's "Books, 1-3 p.m."

**JUSTIN MORMILLO HOMESTEAD TOUR** See PFLUG's "Books, 1-3 p.m."

**PRESERVATION BURLINGTON HOMES TOUR** Architectural tours look at well-preserved examples of historic structures, modern model homes, inspiring interior spaces, and more. Previews: Historic Preservation Month. See calendar. Local tour: Made in Vermont, Burlington, noon-4 p.m. \$10. Info: [preservationvt.org](http://preservationvt.org)

**RETREAT FROM CANADA** In honor of Ethan Allen, 1752-1878, Revolutionary War era educator and explorer, a 175th-anniversary of celebrated militia Ethan Allen Historical Burlington, to 10 a.m.-4 p.m. \$30; free for children under 12. Info: [ethanallen.org](http://ethanallen.org)

**THE HERITAGE & COLLECTIVE** See THU-JUN 13-15, 10 a.m.-7 p.m.

**WHITEHORN SAISON** Home-brewed ale featuring barrel-aged beers. Hand-crafted beers, barrel-aged beer, and more. Sat., June 13, 1-4 p.m. Info: [whitehornbeer.com](http://whitehornbeer.com)

**VERMONT STATE STAMP SHOW** Those sticky collectors take center stage at this event, hosted by the Chittenden County Stamp Club and the Vermont Philatelic Society. Champlain Valley Expo, 9 a.m.-3 p.m. \$3. Info: [vtstampshow.org](http://vtstampshow.org)

**VERMONT STATE JAZZ FESTIVAL** See PFLUG's "Books, 1-3 p.m."

**STRUMMING THE HERPS** Sat., June 13, 1-3 p.m. \$15.

**FOOD & DRINK**

**BURLINGTON FARMS MARKET** More than 100 farmers and vendors sell seasonal produce, flowers, art, jewelry, and prepared foods. Burlington City Hall Park, 5-8 a.m.-3 p.m. Free. Info: 802-860-1000; [burlingtonfarmersmarket.org](http://burlingtonfarmersmarket.org)

**CAPITAL CITY FARMERS MARKET** More than 100 farmers and vendors showcase local products and services. Innsbruck Inn and Events, 60 State Street. Burlington, 9 a.m.-3 p.m. Info: [ccfm.org](http://ccfm.org)

**COLD BEAT RICE SALAD & SHREWD SNAKE SUPPLY** Rice bowls based on a bullet train featuring local heat, protein, and rice bowls and zesty toppings. Vermonters wanted. Burlington Center Commons, 11 a.m.-10 p.m. Info: [coldsheatrice.com](http://coldsheatrice.com)

**MIDDLEBURY FARMERS MARKET** Crafts, cheeses, baked goods, and more. Sat., 8 a.m.-1 p.m. Info: 802-330-0000; [middleburyfarmersmarket.org](http://middleburyfarmersmarket.org)

**NORTHEAST FARMERS MARKET** Look green local produce, garden plants, prepared foods, and handmade crafts. Taylor Park III, Albion, 8 a.m.-2 p.m. Info: 802-330-8040

**KYTLAND COUNTY FARMERS MARKET** Delivers farmers' fresh-quality fruits and veggies fresh to you! Farmers' direct sales and artwork crafts with unique items. Depot Park, Rutland, 9 a.m.-3 p.m. Info: 802-779-4030

**BERKSHIRE FARMERS MARKET** Look out to connect with a bustling open-air market featuring local produce, baked goods, prepared foods, and artisan crafts. Main Street, Pittsfield, 8 a.m.-3 p.m. Info: 413-442-8333

## Health & Fitness

**A WORKOUT WITH A YOGATRON LAB** See PFLUG's "Books, 10 a.m.-1 p.m. \$35. Info:

**FIT CAMP** Get a personalized workout with a sun and sweat camp. Meet at the state park, Burlington waterfront. \$100. Free. Info: 774-889-6229

**RIPPED** See PFLUG's "Books, 10 a.m.-1 p.m. \$100. Info: 774-889-6229

**SURVIVE SPINAL HEALING INSTITUTE** In a supportive environment, helps patients learn how to move better, live longer, and feel better. Sat., Baldwin Institute, Burlington, 10 a.m.-noon. \$140. Info: 802-862-4608

## Jobs

**ARTS & CRAFTS WORKSHOP** Offerings from tapestry to fiber arts, ceramics and creative paper dolls. Sat., The Bearcat Craft School, 10-11:30 a.m. \$10. Info: 802-862-4608

**FRANKLIN PLAYMAKERS** Auditions and their cast members need peers for roles and stage manager. Franklin Central School, 10 a.m.-1 p.m. Info: 802-862-5425

**FRANKLIN TRINITY TIME**寻找 power players in the community. Franklin Central School, 9:30 a.m.-1 p.m. Info: 802-862-5425

**SATURDAY STORY TIME** Families gather for an interactive story. Phoenix Books, Burlington, 11 a.m.-1 p.m. Info: 802-862-3333

**STORYTIME IN KARIBA: A CELEBRATION OF CHILDREN'S LITERATURE & POEMS DRAMATIC STORYTELLING** "WHAT IS THAT IN MY POCKET?" (ages 3 through 12) created by Kariba Christie. Andover, 2020 Birthday with a special guest, Kariba Christie. Sat., 10 a.m.-11 a.m. Info: 802-862-4608

**TUESDAY NAIL CARE** Readers ages 11 through 18 receive their first set of Japanese stencils and watch artist Shizue Li show. Youth Autism 2-4 p.m. Free. Info: 802-860-8880

**WATKINS KIDS FEST 2014** Youngsters live it up each five minutes, doing a little voice & movement, and lots and lots of dancing. Watkins Center, Waterbury, 9 a.m.-1 p.m. Free. Info: 802-555-6408

## Music

**ANDREW SAWYER FAMILY FUN FEST** See a painting, a craft, and some games and lots and lots of dancing, workshop, and science kits and performances at this neighborhood event. See local charts available. Olbrich Community Center, Middlebury, 10 a.m.-7 p.m. Free. Info: 802-555-6408

## Performing Arts

**BURLINGTON DISCOVER JAZZ FESTIVAL** See PFLUG's "Books, 1-3 p.m."

**BURLINGTON PUBLICATION** Introducing your local news—read with reading and writing, the newest writing voice of USP, originally designed for publishing performance. Flynn Auditorium, Burlington, 7 p.m.-8:30 p.m. \$10. Info: 802-860-3700

**BURLINGTON DISCOVER JAZZ FESTIVAL** See PFLUG's "Books, 1-3 p.m."

**ARTIST SESSION: PONTHO SANDHREE** Solo chime in, student Bob Blasimoff

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- THREE NEEDS •
- SWEETWATERS •
- THE SCUPPER STEAK & EYE HOUSE •
- RIKES PLACE •
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Photo: Burlington Free Press / Burlington Free Press

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# MONTPELIER

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by CARRIE DUNN

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WOODEN DOLLY WITH TOYS  
ONION RIVER KIDS  
THE FOX GARDEN  
JALAJAM  
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ATHENAE  
TARA LYNN TRIBAL  
THE CUT UP  
CAPITOL FASHIONERS  
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## MONTPELIER ART WALK

Friday, June 7th, 4-8PM





**secrets**

**EAD/SCUTTER WRITERS CIRCLE** Library members explore the craft of writing, sharing and discussing their work in monthly writing and discussion discussions. **Elmwood Public Library**, Montpelier. 8 a.m.-noon. Free. Info: 838-8472.

**WED. 12**

8 p.m.

**LIFECARING CLASS** See WED 09, 8 p.m.

cont'd

**IMPROV/NIGHT** See WED 09, 9 p.m.

comics/strip

**HIGH-FARE HUMOR INFORMATION SECTION** Those interested in learning about writing humor pieces meet with comic book writer **Mark Hershman**, author of **Run Your 5-20 p.m. Humor Newsletter**. Info: 838-8472.

critics

**HAKE STAFF** See WED 09, 8 p.m.

etc.

**JUSTIN MORRILL: HOMESTEAD TUTOR** See SAT 09, 3 p.m.-5 p.m.

film

**SWIFT CHANGE** Award-winning filmmaker **Ken Burns** presents a multi-part documentary series on America's first century. **Local employees-owned businesses** **Market**, **Katy Daniels**, **Burlington Yarns**. Free. Info: 838-7084.

food &amp; drink

**MIDDLEBURY FISHERS MARKET** See SAT 09, 8 a.m.-3 p.m.

**SOUPANDTAKEAWAY** **Helen Meyer** offers Slang Takeaway meals. Days to create healthy soups and salads. **Takeaway**, **Takeaway**, **Takeaway** (all at **Common Ground**, **Academy**, **Leavenworth School**, **Burlington** 8-8 p.m.), 50-10 percent of purchased soup info: 838-8102.

**SUN 19-CHEESE TRAIL** **Average** levels go behind the scenes and follow award-winning **Cheesehead** cheese from raw milk selection, pasteur, the **Shearne Farms**, 2-4 p.m., \$18. **prosciutto** **prosciutto**-stuffed cheese. Info: 838-8102.

**WILTON MARKETERS MARKET** See NEO 05, 4-7 p.m.

gymnastics

**PERFORMING SO CLEVER** See NEO 05, 7-8 p.m.

health &amp; fitness

**CRYSTAL MEDICATIONS** See WED 09, 8:30-9 p.m.

**LUNG TESTING** **Breath** changes can point to **respiratory** **Health Day** participants screened for symptoms of chronic disease. **Elm Auditorium**, **Medical Education Center**, **Riverton**, **Rutland Health Care**, **Burlington**, 10 a.m.-2 p.m. Free. Info: 842-2383.

**KAPPOLE** See WED 09, 8-9 p.m.

hobbies

**EXCERPT-PLATSGROUP** See WED 09, 10-11:30 a.m.

**FARFIELD PLAT GROUP** See WED 09, 10-11:30 a.m.

**MONTPELIER SHORT HORSES** **Quotations** are exchanged with an array of **horses** and a

mountain backdrop. **Montgomery Town Library**, 10-11:30 a.m. Free. Info: 838-2459.

**ST ALBANS PLAT GROUP** See WED 09, 10-11:30 a.m.

hotels

**COMMUNITY CINEMA FILM SERIES** **Henry Adams** 2012 documentary **Love, Fire, or Be** features springtime gay New Hampshire firefighter **Gene Redman**'s quest for **GBT** rights in church and state. **Local Resources**, **Montgomery**, 7 p.m. Free. Info: 838-2339.

music

**CITY HALL PARK LUNCHTIME PERFORMANCES** See WED 05, noon.

**GREEN INSTITUTE OPERA FESTIVAL** OPEN

**REHEARSALS** **Rehearsals** for the three-street procession for **Opera in the Square**, the **Greenhouse**, **Sugarbush Resort**, **Stowe**, 7 p.m. Info: 838-7100. [greeninstitute.org/opera/index.htm](http://greeninstitute.org/opera/index.htm)

photography

**PLANT SPEAK: EXPLORING THE LANGUAGE OF SENSATION** **Workshop** **Herbivore**, **Agee Alpine Inn**, **Root Mountain Lodge**, 10 a.m. **plant** photographing based on the connection between **plant** **parts** and the body parts they innervate. **Vermont Center for Living History**, **Montpelier**, 8 p.m.-9 p.m., \$10. Info: 838-3499.

sports

**CATSKILL MOUNTAIN BIKE SERIES** See WED 09, 1 p.m.

**GREEN INSTITUTE TABLE TENNIS CLUB** See WED 05, 3-4 p.m. Info:

politics

**JEAN BOSCHEIDER** Drawing on nearly 40 years of experience, **the founder** of the **Institute for Psychotherapy** introduces **generative** **therapeutic** healing processes which integrates all aspects of the self. **Wellesley Hotel**, **Montgomery**, 7 p.m. Info: 838-3470.

**MARK ZEILER & NANCY POLICE** As part of the **National Indigenous Business Conference**, the **two hosts** present, "Our Many Tools: Indigenous Business." **Aspen Woods**, **Brattleboro**, 7 p.m. **Joint** **host** **and** **cofounder** **Patricia Polce**, **Brattleboro**, **Business**, **Marketing** **workshop**, **3:30-5 p.m.** **Free**. **pricing** **info**: 838-2843.

theater

**THE RAKE OFF** See TUE 17, 7:30 p.m.

**WAKING FOR ANGELS** See THU 09, 8 p.m.

travel

**MURKIN'S WORLDWIDE WORKSHOP MEETING** See WED 05, 1-3 p.m.-7:30 p.m.

**MARK PEPPERFORT** **The author** discusses the annual best evidenced **books**, **Perf**, **Food**, **Country** and **Cafe**. **Cost**: **Per** **book** **\$10**. **History** of the **Great American Staff**, **Dinner** and **The Genghis Khan** **Wok**. **Wines** **10**. **Wochen** **Price** **Wine**: **838-3883**.

**MATTEN WHALE** **Salt**, **savory** **and** **salty** **chewy** **gum** **pastes** are the **topic** of **discussion** by the **inventor** of **Reinventing the Gummy Bear**, **Matt Matten**, **Burlington**, **7 p.m.** **Info**: 848-3335.

**PINEHURST'S KELLOGS** **Breakfast** **shower** **full** **set** **includes** **Kellogg's** **Lucky** **Cereal**, **Junction**, **5:30** **p.m.** **Free**. **Info**: 838-5665.

**WRITING ON THE ROPES** **Using** **paper** **to** **hold** **and** **tear** **the** **heads** **of** **patients**, **Radioguided** **Head**, **Montpelier**, **6-8 p.m.** **Free**. **Info**: 838-4657. **Q.E.D.**

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**MYTHOLOGY: GREEK AND ROMAN** Middle school students join us to teach them the lesser-known myths and legends of ancient Greece and Rome. Authors will speak about their books and answer questions. June 24-28, 9 a.m.-1 p.m. \$150. Call 802-860-2474 or visit [www.lcmmm.org](http://www.lcmmm.org).

The Writers Barn 233 Park Rd, Woodstock, VT 05091. 802-457-3661 or [www.lcmmm.org](http://www.lcmmm.org). **MYSTERY: GRAPES AND PESTILENCE** Middle school students join us to teach them the lesser-known types of myths in their world and introduce them to the mystery genre. Authors will speak about their books and answer questions. June 24-28, 9 a.m.-1 p.m. \$150. Call 802-860-2474 or visit [www.lcmmm.org](http://www.lcmmm.org). **TEEN CAMP** Middle school students join us to teach them the lesser-known types of myths in their world and introduce them to the mystery genre. Authors will speak about their books and answer questions. June 24-28, 9 a.m.-1 p.m. \$150. Call 802-860-2474 or visit [www.lcmmm.org](http://www.lcmmm.org).

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## poetry

**SPRING WORDS: TEENAGERS & SLAM** Create words that reflect the life and dreams of teenagers. Poetry workshops will focus on slam poetry, free verse, sonnets and other forms of poetry. Dates: June 24-28, 9 a.m.-12 p.m. \$150. Call 802-860-2474 or visit [www.lcmmm.org](http://www.lcmmm.org).

**SMART STYLING YOUTH CAMP** The Young Poets' Camp is a dynamic workshop designed that introduces the young people working independently and interacting with the camp community members. Practicing this collaborative environment, students will strengthen their writing, receive positive feedback from their peers and learn how to present their work. Dates: June 24-28, 9 a.m.-12 p.m. \$150. Call 802-860-2474 or visit [www.lcmmm.org](http://www.lcmmm.org).

**TEEN STYLING YOUTH CAMP** The camp emphasizes the art of teaching, creative writing and presentation. Dates: June 24-28, 9 a.m.-12 p.m. \$150. Call 802-860-2474 or visit [www.lcmmm.org](http://www.lcmmm.org).

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**TAI CHI** **LONG DURTY LEAVING THE FLESH, JOHN TO HAI CHU** Summons sermons to appreciate the benefits. Bill presented last year encouraged me to leave. However, I am not a fan of the sermon. I may have been inspired by my increased interest in expanded consciousness and/or choice. Instead, this class has been leaving teaching since 2006. I think I will leave. [www.abrams-dover.com](http://www.abrams-dover.com) **participants due 30 Jun 2013**

## writing

**DETECTIVE FICTION FOR TEENS** Mystery fans are welcome to participate.



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## Upcoming Readings & Conversations

**Distinguished Visiting Faculty in Poetry** Jess Walter won the John Stegner Prize. Awarded for her first book, *Down River*, in 1981. *Down River* was a New York Times Book Review Best Book of 1981. It was the winner of the 2004 National Book Award for Poetry. *Author Talk*: 10 a.m., Gothic Hall, July 1.

**Distinguished Visiting Writer** Best-selling novelist and essayist Richard Russo is the author of *Saints* and *Empire Falls*. Russo will be the Palmer Prize for Fiction for 2012. His most recent book is the memoir *Slowdown: Conversations with Writers*. *Author Talk*: 10 a.m., Gothic Hall, July 1.

**Visiting Fiction Writer** John Warner is the author of four books, including the novel, *The Fisherman's Son*. *Author Talk*: 10 a.m., Gothic Hall, July 1.

**Visiting Creative Nonfiction Writer** Diane Robb grew up in, lived in, wrote in, and taught in the age of cyberspace. Her writing is constantly of interest, along with new authors. She always reads reviews and speaks almost exclusively about death now. She is the author of the New York Times bestselling memoir, *Off-Site Death* (2011). *Author Talk*: 10 a.m., Gothic Hall, July 1.

**Visiting Memoirist** Michael Connelly, *Hannibal Lecter* author, is the author of *Devil in My Eye*, *Fragment of a Life*, part of the University of Nebraska Press American Lives Series edited by Tolson Muñoz. He is a five-time Pulitzer Prize nominee and finalist for the National Magazine Award. *Author Talk*: 10 a.m., Gothic Hall, July 1.

# Dumpsta Diving

Talking funk with Ivan Neville

BY DAN ROLLINS

**N**ew Orleans' Dumpstaphunk are an all-star band of sorts, featuring a handful of pants of hot Crescent City players, including drummer Nicki Blige (Glen Day & Beyoncé) and the two protégé, low-end thump of boudoir Tony Hall (Dore Mondego) and Nick Daniels III (Neville Brothers, Cyril Neville). It also boasts a pair of Neville's, guitarist Ben and keyboardist Ivan — the sons of Art and Aaron Neville, respectively. Celebrating their 10th anniversary and with a new album, *Every Word*, due out July 1, Dumpstaphunk is touring the country this summer. That includes a stop at the WaMu at Lucy's Tent on Thursday, June 6, as part of the Burlington Discover Jazz Festival.

In advance of that show, *Seven Days* chatted with Dumpstaphunk founder Ivan Neville by phone from New Orleans. We asked him about his band's new record, his unlikely start with a country pop band and where twin blues growing up. Here he is:

**SEVEN DAYS:** *Dumpstaphunk* seems like a descriptive name. Must meant to be a definition of your music?

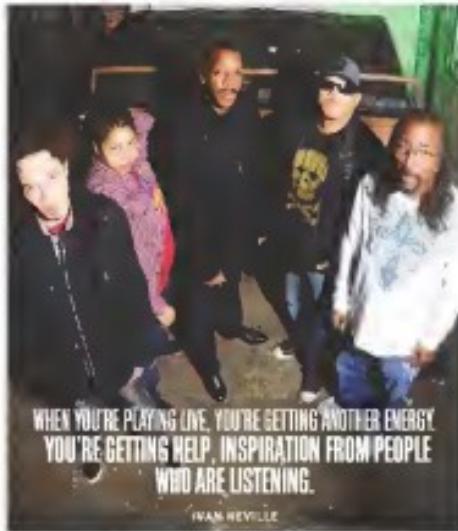
**IVAN NEVILLE:** I wouldn't go as far as to say that, exactly. But everything we do, whether it turns into a little more rock or a little more soul, a little more blues, we've all got some elements of funk in it. We try to express a lot of what we're influenced by. And that's a lot of it, definitely. It's all kind of cross-over with some funk on it."

**SD:** Look at the name and picture you've packed through the trash, snagging discarded bits of this and that.

**IN:** That's a great analogy. Absolutely.

**SD:** A new record is great, and features some interesting guests. Like Tremaine, Sherry, Pica and even Ann Difesa. How did that project come together?

**IN:** We just sort of hit the studio whenever we were all around, a couple of days here, a couple there. It was probably about a month in the studio all together. There was a period of time. We had a few ideas beforehand, and there were some other ideas that developed in the studio. We



WHEN YOU'RE PLAYING LIVE, YOU'RE GETTING ANOTHER ENERGY. YOU'RE GETTING HELP, INSPIRATION FROM PEOPLE WHO ARE LISTENING.

IVAN NEVILLE

were just doing what we do. You go into the studio and you don't do it on your own because there's

— whatever energy or whatever you like to call it.

**SD:** Do you reach the studio differently than you do your live show?

**IN:** We never try to duplicate either or. And we played live in the studio on a board. So right there you're getting some of that live playing music all together. But the idea, around American live and the studio is that when you're playing live, you're getting another energy. You're getting help, inspiration from people who are listening. And in return you put something else out there. In the studio it's pretty much the instruments and whatever powers that be... .

**SD:** You come from a famously musical family. Was there ever any thought about you becoming something other than a musician?

**IN:** Not really. I kinda knew, like, oh, in my early years, I liked sports a lot, playing football. But when I was about 15, I started playing piano, and pretty soon after that I knew, "that's what I want to gonna do."

**SD:** So you were never like, "Maybe I'll be an accountant?"

**IN:** [Laughs] Not anything like that, even. But that's not a bad thing to know.

**SD:** I would imagine we'll be hearing from the next generation of Nevilles fairly soon.

**IN:** Oh, thank you for that. My nephew, my little cousin, I've got a little brother doing some stuff. But we'll see what happens. They're still just young down the pipeline.

**SD:** Most people probably don't know that you briefly fronted the Spin Doctors.

**IN:** Oh, man. It's not one of the things I really like to point out. [Laughs] It was something that just happened and it popped up from time to time. I just wasn't a big deal. I was playing with the Spin Doctors and Chris Rea and I opened his world tour. So we had to finish up two or three shows, tops. That story is exaggerated a little, but I was having fun playing with those guys.

**SD:** So playing with the Rolling Stones and touring with Keith Richards was maybe a bit more exciting?

**IN:** It was an absolute blast. I played with them as a record, or two. It was fun. And I made a couple of friends with Keith. Those guys knew how to do what they do, you know? It was a thrill.

**SD:** You play a bunch of instruments and you're a songwriter and bandleader. Is there one thing you enjoy doing more than the others?

**IN:** Well, one thing about Dumpstaphunk is that we take turns leading. We take turns driving, we speak. That's the beautiful thing about this band. I like just playing a little electric guitar now and then, but I enjoy listening. That's the most fun thing to me, listening to them. And that determines what I'm going to play anyway. So that's probably my favorite thing.

## INFO

Ivan Neville's Dumpstaphunk and the Soul Rebels at the Burlington Discover Jazz Festival, WaMu at Lucy's Tent, Burlington, Sunday, June 6, 6 p.m., \$25/30 AA.

# SOUNDbites

BY DAVE BELLES



Photo: Steve Kornacki

## Of Jazz and Hockey

Jeff, you people are slipping. After last week's – admittedly mostly finger-in-cheek – admissions that I was having a hard time getting worked up for the Burlington Discover Jazz Festival this year, I expected the usual flood of emails from prickly jazz heads accusing me of anti-jazz bias. But my inbox remained curiously quiet, suggesting you've either stopped reading this column (uh-oh) or, perhaps worse, you were feeling the same way.

Whatever the case, I'm happy to report I'm recovering from mid-festival blues. After a weekend of hopping, lugging and port-hopping in and out of various concert halls and clubs – with a brief detour to keep tabs on the Stanley Cup Playoffs (614.880.003889) – I'm getting my groove back. And judging from the crowds crowding all over downtown Burlington, so are the fans.

Fridays' block party was, as usual, a great night to be out and about. Though I could have handled a little more in the way of actual jazz on the marketplace stages and maybe a smidge less on the funk, reggae and funk-reggae – and reggae-funk – end of the spectrum, there is always an indefinable energy in the air on the festival opening night. Which reminds me...

Holy people in charge of Burlington's cozily spiffy liquor laws! Would it kill you to allow one or two night-

clubs per year when adults are allowed to do adult things in public? I'm not saying we need to turn Church Street into Bourbon Street – though I'm not *not* saying that, but wouldn't a beer garden or two in some of the Church Street stages be a nice – and, frankly, obvious – addition to the evening's festivities? Especially since most folks here are sponsored by a friggin' beer company. It seems to work out OK at every other major jazz festival on the planet. Just a thought.

Where was I? Oh, right. Jeff.

Another highlight of the weekend was catching local folkie all-star band VELVET CLIFF (Formerly VELVET TONES) at American Foothills. And, yes, I realize the irony in writing those four at the block party and then claiming a rockabilly band as a high point of the weekend. I think that actually says more about how good Velvet Belly are than it is a critique of any jazz I saw. They are truly rising among the ranks of my favorite local acts.

For my next trick, I'm going to review a show I haven't actually seen yet, since it falls on the night after I write this column. This is called "fuzznowhere" folks, and at high level, never eat stuff. Don't try it or believe

August, the MUSICA PIAZZA SOINGI COLLECTIVE set off the Hypnospace on Tuesday was simply transcendental, not exactly a local highlight, but a damned respect, period.

And that just about brings us up to date. So, with the RJD2's opening act on the books, let's take a look at some potential highlights on the second half, shall we?

The big ticket on Thursday, June 6, is obvious: COMPASSIONATE and the 2010 REBELS in Waterfront Park – see the interview w/ Dungyaphunk founder ERIN KIRKUS on page 6. But there are a few good local outfit – and no-ticker – shows on the books that night, too. ZZ Ward's open-preg set with JAMES RYAN at Harmonia's should be a scorcher, as should local soul star ANNEKA of Red Square. As for more straight-ahead jazz, JAZZ PARADE has lined up "superstar" st. Louis' Ben Williams. Thursday residency at the Bean comes recommended. Actually, I'm weekly. Thursday residency at the Bean comes recommended.

Actually, I'm weekly. Thursday residency at the Bean comes recommended.

SOUNDBITES ■ DAVE

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AMERICAN ROYALTY  
HILLTOP IN THE SKY
- (2) **DEER TICK**  
WILDFIRE
- (3) **THE MOUNTAIN GOATS**  
THE FIFTH GENERATION
- (4) **EDWARD SHARPE & THE MAGNETIC ZEROS**  
FRESH WIND AT SWEETHEART MINIPLATE
- (5) **ZZ WARD**  
SWAG & SHARE
- (6) **ENTER THE HAGGIS**  
THE FINE PRINT VINTAGE
- (7) **NORTHERN EXPOSURE**  
MILLION WORLDS, WHITE JEANS, TULLY MCLELLAN
- (8) **UP NORTH DANCE STUDIO YEAR END SHOWCASE**
- (9) **IVAN & ALOYSHA**  
IN SLOW MOTION
- (10) **TWENTY ONE PILOTS**  
THE SECRET VINES
- (11) **SIERRA LEONE'S REFUGEE ALL STARS**

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## music

### CLUB DATES

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**SKY BEE // HARRINGTON LEVY (BRONCHILL REGGAE)**

## Time Honored

It's rare when a single person is credited with creating an entire genre of music. But such is the case with Jamaican singer **HARRINGTON LEVY**. While it may be stretching to say he single-handedly invented dancehall, there is no question the "mellow galley" was among its earliest and most important originators in the 1970s. And he continues to be one of the genre's most widely heralded artists. Touring behind his latest album, *It's About Time*, this Saturday, June 8, Levy plays the Waterfront Park World Music Tent as part of the 20th Burlington Discover Jazz Festival.

## WED.05

### Burlington area

**AMERICAN FLAT IRON — BURLINGTON HEARTH** (Mtns) [1pm] \$30 w/ tax. Free  
**DISPARITION CAFE** (Southgate) [nocturnal] 8pm. Free

**CLUB METRONOME** (Spindletop) 8pm. All ages. \$12. 9pm. \$15. 10pm. \$18. 11pm. \$20. 12am. \$22.

**THE DAILY PLANET** (near Franklin St) (Lower Aragon) [adults] 9pm. Free

**DORINA TIA** (Overside-Hammock) 10pm. Free

**FORKFUL OF PLEAS** (Analyze the Back Market) 10pm. Free

**FEARNY D.E.** (Korner) 10:30pm. Free

**HAULOVER MINE** (South Burlington) [adults] 8pm. Free

**HAWAIIAN SUPERTEST CAFE** (with Tandoori Shores) [adults] 7:30pm. Free

**HYDE PARK — PETROLEUM** (Petroleum) 8pm. Free

**INDIA HARMONY** (Petrolea Junes) [adults] 8pm. 30min. Free

**JP'S PUB** (Korner with Margarit) 8pm. Free

**LOUNGE 2 BISTRO & CHIEF** (With 1st performers: Jason & Karen, Jennifer Gosselin, Jason, 2nd performers: Scott & Kristin, Kristin) 8pm. Free

**MAMMOTH PIZZA & PUB** (open Mic with Andy Lugo) 9:30pm. Free

**MONGKEY HOUSE** (All-Mongkey Band) 9pm. Adult ticket price: \$12. 10pm. \$15. 10pm.

**NEKKER 5** (With a soloist (Clemente Ospina) 8pm. Adult ticket price: \$12. 10pm. Adult ticket price: \$15. 11pm. Free

**NEW DAY BAR & GRILL** (Great Northern) 7pm. Free

**RADIO BEANS** (Free Java) (united) 8pm. Free

**REEDY RIVER** (Rocky River) 7pm. Free

**ROCKIN' ROLLERS** (Rocky River) 7pm. Free

**ROSE & PLATE** (Home 60) [adults] 8:30pm. Free

**AMERICAN BISTRO — BURLINGTON HEARTH** (Mtns) 8pm. Free

**WILDFIRE** (South Burlington) 8pm. Free

**CLUB METRONOME** (Spindletop) 8pm. Free

**CLUB SKY BEE // HARRINGTON LEVY (BRONCHILL REGGAE)** 8pm. Free

**CLUB SKY BEE // HARRINGTON LEVY (BRONCHILL REGGAE)** 9pm. Free

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# soundbites

CONTINUED FROM PAGE 81



Ben Salter

And if you've caught any of his previous gigs there, you probably already know he's a warmth squeezing into the room's cozy confines to see. I'd suggest showing up early, catching MICHAEL CHODOROWSKI's set, then grab a quick coffee and camping out for the night. Or you could chill at Rutledge and catch up with our old pal PARKER MURRAY, who comes back to the festival from Montreal every year to remind us that he's one of the more innovative and talented young jazz musicians to ever call Vermont home. Also, it's worth pointing out that local blues man STEVE THOMPSON BAND has reconstituted the **SWINGIN' BAND**. You can check 'em out at Nectar's, opening for funksters — and, presumably, fans of the underated hip-hop sped-fear-of-a-blank-Rat — ROBERTS.

I'm not going to lie, Saturday is going to prove problematic, in two of the first's mainstage shows back-to-back against one another, with reggae superstar RARRIUSION KEEF at the Waterfront Tent and last week's cover girl, SHREKHEN PARALATA, at the Plywoodse. Fortunately, Parlata is playing two shows. My plan



PHOTO BY JEFFREY STONE

is to go the Waterfront early and then sneak up the hill for Gretchen's late set. Shhhh, sweet Gretchen.

If you get that out of the Flyoverpage, I'd point you to Nectar's, where PARKER will be showing down some serious organ groove. You could also drop by the newly remodeled Hotel Vermont for an evening with sax master PHILIP MEADEWSKI, who recently released one of the best local jazz albums in years. That's it.

The closing Sunday of just last is always a pretty low-key day as strength-out happens emerge from a 10-day jazz bonfire. So how about a giggy-jam brunch at the Bentl with the ROSENMAN PARKER QUARTET to take the edge off? Or for later, you might get a look at Hooly Tucky Tuesday offshoot NAMM FOLK, a collaboration between BRETT HEDGES and LUCILLE WOOD, who are playing an afternoon set at Flywheel. Later in the day I'd recommend the avastyle stylings of the CHES VACCO QUARTET of Plympton, since the next time they come around they'll probably be headlining the MainStage. Or, if you're feeling putout, dig on the

delightful weirdness of ex-Molters Lovers front man JENIANN RICHMAN & Club Matronne.

Whatever you do and whatever you see, have fun out there. Because, no, some guy from some band whose name I can't remember playing the sleek party last Friday isn't it. "This is really special Nectar." You guys are lucky to have it. Just so is cool, man. Now, here's a more *weird* song:

### BiteTorrent

In non-jazz news, the timing for this year's Valley Stage Festival in Plattsburgh was recently announced, and it's a good'un, including the support BROTHERS, HOLLOW-GRAIN QUINCY, JEFF OULLS GROWLER, THE ETIENNE FRIES and headliners NEIL HAILWOOD. If you're curious about that last band, you can catch them this Saturday, June 6, at On the Tiss Ballroom in Rutledge. And for more on the Valley Stage, check out [valleystage.net](http://valleystage.net).

Last but not least, we've been running this kinda contest as you alls internet in which fans can vote for their favorite local band to play this year's Great Point North Festival. And it's had a pretty overwhelming response. The voting closes this Wednesday, June 6, at 5 p.m. So if you haven't already, log onto [tiny.cc/mey46t](http://tiny.cc/mey46t) and let your voice be heard. And if you think, it seems like bands, the DuPont Brothers and the ALUMNIUS BLAKES GANG, have begun to run out of time left for a dark horse or three to make a run, so be sure to tune in this Friday, June 8, when we announce the winner. ☺



PHOTO BY JEFFREY STONE

**Listening In**

Join the [Facebook group](#) for weekly photo giveaways, myth busting, player info, live events, and more.

**MEMPHIS**: Shallow  
**PHOENIX**: Islands  
**DETROIT**: [Bleeding Blue](#)  
**CHICAGO**: [Lilac Town](#)  
**HONOLULU**: Python  
**HARRISONBURG**: [Ain't I Cool?](#)



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6

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# REVIEW this

**Audrey Bernstein,  
Audrey Bernstein  
Loves Blue**

[JUL RECORDS CD DIGITAL DOWNLOAD]

On her debut album, Audrey Bernstein Loves Blue, local jazz singer Audrey Bernstein delves into the songbook of popular American jazz and regales us with a few of her favorite things. Though she doesn't break new ground, Bernstein's treatment of tunes by great composers such as George and Ira Gershwin, Irving Berlin and Cy Coleman is as sensible listen and odds a welcome new voice in Vermont jazz.

Bernstein doesn't so much rework this collection of standards as coach as she can go and add some personal touches. Her take on beloved classics such as "Peter," "Blue Skies" and "The Best Is Yet to Come" don't really stray from the source material but the blues of Ella Fitzgerald or Sarah Vaughan. But her soft, luscious tone and clean, playful

phrasing lead the material a seductive intimacy.

Adding to their smoky, late-night lounge appeal is Bernstein's backing band. The singer tapped some of Vermont's best jazz talent to surround herself with a gently bellowing tapestry of smooth sounds. Pianist Dan Blest complements Bernstein's delicate delivery with subtle accents. Drums guitarist Joe Caputo. The rhythm combo of bassist John Rivers and Caleb Braxton is predictably excellent. And trumpet Roy Vargas proves a fiery rascal fit for Bernstein, matching her soaring croon with spunk, nimbly upfifht seized.

As impressive as the band's collective performance is, Bernstein rightly remains the focal point. She is solid throughout the record. And in certain moments, her performance borders on sublime. For example, her emotive interpretation of the Gershwin's "Foggy Day" is a standout in which she displays impressive control and emotive range. The same is true of Matt Dennis and Earl Beers' "Angel Eyes." Here, Bernstein's playfulness is in full,



flirtatious form as she winkingingly invites us "happy people" to drink up.

If there is a criticism to be made of the record, it's that Bernstein doesn't seem particularly concerned with injecting any new ideas into these decades-old classics. She plays it all fairly straight. However, that criticism is a fact by the fact that she is so comfortable within those predetermined parameters. Because of Bernstein's remarkable talent and allure, it's enough for her to simply sing these old chestnuts once more.

Audrey Bernstein plays the Salutes clothing boutique on Church Street in Burlington this Friday, June 7. *Audrey Bernstein Loves Blue* is available at iTunes.

GAP ROLLER

## Heloise and the Savoir Faire, Diamond Dust

[PRIMER RECORDS CD DIGITAL DOWNLOAD]

In 2006, Heloise and the Savoir Faire unleashed their debut record, *Trash, Bits & Microcosms*. That album, released on Elijah Weisz's label, Session Records, received a warm critical reception and helped push the Burlington and NYC-based band into the national consciousness, perhaps owing in part to the appearance of Deborah Harry. The former Blondie lead singer guested on a few tracks, has been cited as an obvious influence and is likely the band's most famous fan — though listeners in the States may beg to differ with that last sentiment. Five years later, Heloise and Co. are back with a new record, *Diamond Dust*. Like the band itself, which is now essentially

front-woman Heloise Williams (ex-HyperHouse) and her husband James Bellaria, the album is a comparatively less off-kilter, rhythmic, more headbony synth/drum electronic production — it's been charting at online EDM hub Beatport — than previous full-band discs' punk stylings. The result is an album that casts Williams as a shiny synthie but nonetheless semi-blind light yet retains the wild charm that long-time fans have come to associate with the local dance-rock diva.

Gives the continuing endorsement of EDM on modern pop music, Williams' beat-centric songs can be a surprise, though it may find her more in league with the likes of Jessie Ware or Katy B — or even Björk Williams — than Blondie. What is surprising is the album's lyrical depth and darkness. Somewhat by design, there's no need to muck the discus of soul-searching expression. But Williams' latest effort finds its focus on the dance floor for both extroverted ass-shaking and heavy-hearted introspection.

Indeed, *Diamond Dust* plays like a sort of personal confessional, contrasting Williams' outward persona in the irrepressible life of the party with distinctly shadowy and emotionally exposed musings on love, life and death. That vulnerability imparts

a humanizing quality, even amid the abundance of artificial sounds — including unanswerable vocal effects — in which she coos here. Whether she's placed extra emphasis on scrapping to do so.

Whether reworking the Pet Shop Boys myth on "Vibez," or approaching the fable of *Beowulf* from a new angle ("Grendel's Mother"), Williams reveals a newfound lyrical earnest lurking behind instant beats and hooks. That's true to her less audience, more art-to-art fanbase. For example, the ode to chapter John Hughes, titled simply "Hughes," and the overt Madonna homage "Born to Be the Top." The latter is among the album's more organic tracks and may owe a debt to the funky, early 1990s disco-punk of the Clash as much as the Material Girl.

Particularly in an age where audiences expect the next new thing before they've even done playing with the current new thing, it's a uniquely satisfying pleasure to find something that really is worth the wait. Strangely layered and substantial and, unsurprisingly, insanely danceable, *Diamond Dust* is exactly that.

*Diamond Dust* by Heloise and the Savoir Faire is available at iTunes.

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**Cult Classic**

**EDWARD SHARPE AND THE MAGNETIC ZEPHYRS** rose to national fame in 2009 on the back of their ubiquitous single, "Home." With their knack for sticky, sing-along hooks, they inspired the anxious, pseudo-religious fervor previously reserved for bands such as the Polyphonic Spree. The band's 2012 record, *Home*, didn't still make playful pop-praise-singing that's more than just preaching to the choir. This Tuesday, June 12, the band kicks off the 16th *Icee & Jerry's Concerts on the Green Series* at the Abbeville Museum. [www.iceeandjerrys.com](http://www.iceeandjerrys.com) open



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Free

**ON TAP BAR & GRILL**, Room No.  
100 Main St., New Haven, 203-562-5900, 2 p.m.,  
Free

**SHERRY PARCER**,  
Americano (203) 562-5900, 2 p.m.,  
Free. Family Night. Open Mic, 7 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 2 p.m.,  
Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 2 p.m.,  
Free

**VERMONT PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 2 p.m.,  
Free

**centred**

**CHARLES B'S**, 100 Main St., New Haven, 203-562-5900, 2 p.m., Free

**shattered**

**MON. 11**

**SHERRY PARCER**, 100 Main St., New

**TUE. 11**

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**CLUB MIGRATION**, 100 Main St., New Haven, 203-562-5900, 9 p.m., Free

**ON TAP BAR & GRILL**, Room No.  
100 Main St., New Haven, 203-562-5900, 9 p.m.,  
Free

**SHERRY PARCER**,  
Americano (203) 562-5900, 9 p.m.,  
Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 9 p.m.,  
Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 9 p.m.,  
Free

**VERMONT PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 9 p.m.,  
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**CHARLES B'S**, 100 Main St., New Haven, 203-562-5900, 9 p.m., Free

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**WED. 12**

**BURNINGBIRD.COM**,  
100 Main St., New Haven, 203-562-5900, 10 p.m.,  
Free

**SHERRY PARCER**, 100 Main St., New Haven,  
203-562-5900, 10 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**centred**

**CHARLES B'S**, 100 Main St., New Haven, 203-562-5900, 10 p.m., Free

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**CHARLES B'S**, 100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**CHAMPAIGN VALLEY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**TWO NEIGHBORS TAPSHOUSE**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**VERMONT PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**VERMONT PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

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**THURSDAY**

**SHERRY PARCER**, 100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**VERMONT PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**centred**

**CHARLES B'S**, 100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**shattered**

**shattered**

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**ON TAP BAR & GRILL**, Room No.  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**CHAMPAIGN VALLEY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

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100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**VERMONT PUB & BREWERY**,  
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**FRIDAY**

**SHERRY PARCER**, 100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**RED SOLENT**, The Upper Room,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**NEIGHBOR PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

**VERMONT PUB & BREWERY**,  
100 Main St., New Haven, 203-562-5900, 10 p.m., Free

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**CHARLES B'S**, 100 Main St., New Haven, 203-562-5900, 10 p.m., Free

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**SIERRA LEONE'S REFUGEE ALL-STARS**

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# Watery Wonder

Gerl Salzman, BCA Center

**W**ATER is the theme but not the medium of Gerl Salzman's newest solo show of abstract paintings currently at the BCA Center. The veteran Vermont artist has made her "impassioned investigation of water's uses and abuses" the center of her being, according to a wall text introducing her show, "Swallows." Most of the 10 large-scale and three-dimensionally working works are inspired by the pond outside Salzman's Fair Haven studio and by the bluish marshes where the ponds meet. But the aquatic situations are conveyed not through gray washes or barbs but by means of what she calls the "pigments" of oil paint.

Creamy essences and streaks have been painted, applied and sponged onto aluminum panels in the big paintings. Smaller, more refined washes are layered on wood in the "Pond" series of smaller pieces. Salzman gave these smaller-scale works that reflective, wavy, often magmatic viscosity as a deliberate economy, because they are the finished products of leftover paint stripped from her palette after a day's work in the studio.

Salzman performs a few short steps at BCA. Pure rags, half-gloves of oil paint are used to appear transparent despite their frequently thick application. She also has a knack for rendering color harmoniously, even when some of her juxtapositions — browns and blues, for example — would appear odd and/or putting either other than closely complementary. The colors and shapes used in several pieces shoulder prompt associations with water, yet they do. Given the watery premise of the show, Salzman's dark paintings can be seen as strands of seaweed or glints of algae floating in shadows.

Most impressive of all, no two paintings look alike. You are not easily transported from one work to the next, but there's no sense of repetition in "Swallows." Each painting has something new and, er, watery about it.

And, at least for this writer, one of the pieces had an ordinary domestic air. Perhaps others will experience a measure of synesthesia and find themselves actually hearing the crack of thunder that is occurring outside a range lesson in "Swallows Rain." The show is called "Swallows,"

## REVIEW



Salzman

**SALZMAN MAKES AN IMPERMEABLE SURFACE, ALUMINUM, LOOK LIKE IT'S BEEN MARINATED IN A MIX OF PIGMENTS.**

after all. While Salzman tells us she chose that title to refer to measurement of water's depth, she probably wasn't mind if takes on a broader meaning for viewers.

In one of her oil-based monologues Salzman speaks of "immersion" in the paintings. She comes close to achieving

that literally in "Pond," which appears to have been composed underwater — maybe in a submersible, maybe by the artist immersing into a mire. This c., even resinous piece fails to mind the line from the Talking Heads song "Once in a Lifetime": "Reserve the water from the bottom of the scene."

While bubbles & co. upward against a dampish background in "Pond," trading bubbles that make them look like aqueous varnishes against gravity.

In keeping with the subject matter that inspired the works in this show, nearly all of Salzman's shapes are somewhat organic, with little evidence of how they came to be created. In "Swallows," gestative forms are almost as common as fractal circles. They do appear here and there, but the painter's process, like her product, is more mysterious than familiar.

Some viewers may be reminded of Helen Frankenthaler's soaking techniques — the allusion being a testament to Salzman's technical wizardry rather than a suggestion that her paint handling imitates Frankenthaler's artful, dreamlike, painterly style and, while the Vermont artist makes an impermeable surface, she doesn't look like it's been marinated in a mix of pigments.

Representation stands only a faint, if anything opposition to "Swallows," and even then it may be more in the eye of a viewer than in the intention of the artist: in "Pond" of the painted surface, long as it is front now, a head and torso can be seen inside a circle that might be a magnifying glass. And could that partly obscured circle in the upper left corner of the same piece be an oil-painted moon?

Almost every piece on display has its share, but the red showstopper is a sumptuously opulent panel in the palette series referred to only as "92." It's as arresting as any of the calabashes of color that spill into the frames of paintings by contemporary British artist David Hockney, who compares with a flavor that's more elusive.

Five warm hand-sized panels by artist #92, each wedging or nesting into the neighbor, the left-to-right order progressing from bright to neutral to marmalade to slate, in a compact condensation of the last two scenes — in evoking what that appears most powdery in the "bottoms" of the paint. It's as luminous you'll want to look at it.

KEVIN J. KELLEY



by Doug Tarr, silk screen, 40 x 30.

#### **Basic Artisan Journal** | *The art of Making*

**artworks:** Artworks by participants in an interactive panel discussion. Through July 21 at the Waupaca Art Center gallery, 100 N. Main St., Waupaca. Info: 920-654-2654.

**Steve McWhorter** | *Indigenous J. S.* acrylic paintings of cylinders. Mixed media culture and portrait sketches. Through June 20 at Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-2250.

**Matthew M. Miller** | *Summer*, by oil paint on MDF. Glass, wood, metal, and fiber. Through June 21 at Warren Photography by Jennifer Miller, 100 N. Main St., Waupaca. Info: 920-654-2250. Through Aug. 21 at Montello Cultural Center, 100 N. Main St., Montello. Info: 920-654-2250.

**Carrie Miller** | *Verdant Journal*, a small painting. Verdant washes; plants are working like themselves instead. Through August 21 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-2250.

**Matthew M. Miller** | *Photographs series by the artist*, by film. Created by J. S. Miller, June 7 through Sept. 21 at artist's studio, 100 N. Main St., Waupaca. Info: 920-654-2250.

**James H. Hinrichsen** | *Paintings by the forest artist*. Created by James H. Hinrichsen, June 21 through August 30 at 1200 Main St. East in Suite 100C in Waupaca. Info: 920-654-6200.

**Lori Hinrichsen** | *Artwork*, held a solo exhibition of her photographs and prints. Through July 20 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-2250.

**Jeffrey K. Hinrichsen** | *Paintings*, by film. Through June 21 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-2250.

**Carolyn Gifford** | *Learned to Thrive*, portraits by the Wisconsin artist. Through June 30 at Rockford Library, 100 E. College St., Rockford. Info: 920-632-6222.

**Lydia Schutte** | *Clouds*, oil on canvas. A open landscape with a large white cloud. The clouds' borders are filled with plants and paintings. Through June 30 at Viva, 1400 N. Farwell Ave., Milwaukee. Info: 414-273-0000.

**glen edwards** | *Red Queen*, oil on canvas. An artwork by the Madison artist. Works are located and housed by Hinrichsen through Friday, June 30, on the second floor of the Waupaca Community Arts Center & Gallery, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Carolyn Gifford** | *Chasing game*, digital print. A gift of portraiture by the Wisconsin artist. Through June 29 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-2250.

**gwen jones** | *Art work by ceramic sculptor*, ceramic bowls, stitched fabrics, and pretty ceramics and ceramics. "Sister Cities," Waupaca. Info: 920-654-2250.

**Lauren Hart** | *House*, mixed media. Acrylic paint by the Greenfield artist. Through June 21 at the Market Square Center for the Arts in Montello. Info: 920-527-2000.

**John Hinrichsen** | *Drawing*, limited edition fine art prints. Acrylic washes and acrylic washes. Through June 30 at Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Mike Hinrichsen** | *Impressionist*, oil on canvas. Paintings by the Hinrichsen artist. Through June 30 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Maria Hinrichsen** | *Abstract*, mixed media. Incorporates like, paper, and fabric. Through June 30 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Marie Hinrichsen** | *A bright day*, oil on panel. By the Hinrichsen artist. Through June 21 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Mark Hinrichsen** | *Paintings*, oil on panel. By the Hinrichsen artist. Through June 21 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.



**Lori Hinrichsen** | *In her artist statement, Lori Hinrichsen says she uses imagery to "tightly suggest stories."* The Montello painter and photographer uses gesture and color to create a sense of narrative in the abstract works that make up her show "The Conversation Got Real," which is at Capital Grounds' Green Room Visual Art Gallery in Montello through June 12. Hinrichsen says the inspiration for these many pieces includes long summer days, fireflies, swimming holes and pristine lakes. Her work is untitled.

**Davidoff** | *Waupaca Artisan Awards exhibit*, 5-7 p.m. Friday, June 29 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-2250.

**praying Mantis** | *Life*, an exhibit that incorporates high-speed photography, time-lapse videos and animation. It explores life, death and rebirth. Through June 21 at Hinrichsen, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Renee M. Schilling** | *It's a new life*, an exhibit of new artworks by the Greenfield artist. Through June 20 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Spring, garden and house** | *Member artwork* from three local artists: Jennifer Miller, Linda Johnson and Karen Winkler. Individual monotypes and mixed media. Through June 20 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**compacted life** | *Walls*, an exhibit featuring artwork by Waupaca Artisan Awards winners. Through June 20 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

**Tom Myron** | *Illustrations*, by the Franklin artist. Through June 21 at the Franklin Art Center, 100 N. Main St., Franklin. Info: 920-356-2250.

**Helen Jones Redmond** | *Portrait and exhibition* by Milwaukee artist. An exhibit that highlights women whose lives have been altered from issues of race, class, gender, ethnicity and culture. Through June 22 at the Milwaukee Institute of Contemporary Art in Milwaukee. Info: 414-286-2120.

**These Women Had Ideas** | *Portrait and exhibition* by Milwaukee artist. An exhibit that highlights women whose lives have been altered from issues of race, class, gender, ethnicity and culture. Through June 22 at the Milwaukee Institute of Contemporary Art in Milwaukee. Info: 414-286-2120.

communities. Through June 22 at the University of Wisconsin-Madison's School of Education, 1175 University Ave., Madison. Info: 608-262-2220.

**unleashing art** | *Building a Culture of Change*, an exhibit that includes changing art institutions and transforming communities. explores the role of art in underpinning values of climate change and emerges as our collective future. Through June 22 at the Walker Art Center, 17th and Nicollet Aves., Minneapolis. Info: 612-871-2111.

**what's behind the scenes** | *Behind the scenes*, a group exhibition by Jennifer Miller, Courtney Johnson, Leah Stach, Sarah Koenig and Courtney Johnson. Through June 22 at the Walker Art Center, 17th and Nicollet Aves., Minneapolis. Info: 612-871-2111.

#### **champlain coffee**

**new cafe** | *Twenty years*, 10 new art paintings, installations and collages of the artist. A one-man show. Through June 22 at the Champlain Coffee Co. in Montello. Info: 920-654-2250.

**weaving within the Atlantic** | *the Atlantic*, fiber art projects by 10 artists who share their work across six continents. Through June 30 at the University of Wisconsin-Green Bay's Center in artist residencies. Info: 920-322-2220.

**coffee invitation** | *Java painting*, original coffee paintings by local artists. Through June 30 at the University of Wisconsin-Green Bay's Center in artist residencies. Info: 920-322-2220.

**silence ring, earthship** | *the silence*, a documentary film, photograph, video tape, book, CD, CD-ROM, posters and performances during silence weeks at the University of Wisconsin-Madison. Info: 608-262-2220.

**silence** | *books*, *video*, *film*, *documentary film*, photograph, video tape, book, CD, CD-ROM, posters and performances during silence weeks at the University of Wisconsin-Madison. Info: 608-262-2220.

**film festival** | *Film and Travel*, music media works and projects inspired by Japanese visual filmmakers, of which the 2018 festival will feature 10 films from Japan and 10 from the United States. Through June 23 at Anderson gallery, 100 N. Main St., Franklin. Info: 414-356-2250.

**film festival** | *Waupaca Film Festival*, short films, silent films and shorts by local and regional filmmakers. Through June 23 at the Waupaca Art Center, 100 N. Main St., Waupaca. Info: 920-654-6200.

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Programs also focus on document-based interactions. An exhibition of student work will be shown from the current program. *Through June 15* (10 a.m.-4 p.m.). *Adults \$5; Students, Seniors, Faculty & Friends, \$3.*

**DEB GRIFFIN** Landscapes paintings in oil on canvas. Through July 11. *At Foster Fine Art Co., 119 Franklin St., Suite 300, 05007.*

**DRAW THE LINE AND MAKE YOUR POINT: THE PENCIL AND THE EASY CHAIR** A visual history of the invention and evolution of the pencil. Includes 18th-century pencil sketches, original pencil drawings by prominent Vermont artists, pencil sketches from the 19th century, and a collection of pencils from those around the world. *Through June 15* (10 a.m.-4 p.m.). *At the Museum of Vermont History, 100 Main St., Montpelier, 05602.*

**MELISSA SHULMAN & KAREN PETERSON** *Lone Songs*, abstract works inspired by Shumann's *Sieben Lieder*. *Seven poems by Robert Frost, poems by Emily Dickinson, and pencil sketches by both artists.* *Through June 30* (10 a.m.-4 p.m.). *At the Museum of Vermont History, 100 Main St., Montpelier, 05602.*

**JAMES R. WILCOX & JAMES STERN** Early 20th-century temporary installations, including by the German artist. *Through July 14* (10 a.m.-4 p.m.). *At the Museum of Vermont History, 100 Main St., Montpelier, 05602.*

**MATT GARNETT** Poetry handouts. *Through July 20* at *Bear's Den in Montpelier, Ind., 05602.*

## TALKS & EVENTS

### FIRST FRIDAY ART WALK

Barbers, bakers, studios and galleries, humans, historical documents, the spoken word, performances, art, writers, Friday, Aug. 1, 5-8 p.m. *At various locations. Burlington, 802-860-4254.*

### EXHIBITS AND LEARN

**MEZZOTINT** Vermont prints for batikists and selenite miners plus a commemoration by a print collector. *Thursday, June 4, 5-7 p.m.* *At the Vermont Center for the Arts, 30 Church St., Montpelier, 05602.*

**LIVE DRAWING FOR ARTISTS** Art as a tool to draw. This is a year-long series and meets three times a month from 6 to 8 p.m. *Wednesday, June 10, 17, 24, 31, 7, 14, 21, 28, 4, 11, 18, 25, 2014.* *At the Vermont Center for the Arts, 30 Church St., Montpelier, 05602.*

### LIVE DRAWING SESSION

Art as a tool to draw. This is a year-long series and meets three times a month from 6 to 8 p.m. *Wednesday, June 10, 17, 24, 31, 7, 14, 21, 28, 4, 11, 18, 25, 2014.* *At the Vermont Center for the Arts, 30 Church St., Montpelier, 05602.*

**TELL US A TALE** Children participate in an art activity and tell a story. *Wednesday, June 11, 10 a.m.-1 p.m.* *At the Vermont Center for the Arts, 30 Church St., Montpelier, 05602.*

**THREE ON THREE** Photographs of children at work by the artist, teacher, and students. *Wednesday, June 11, 10 a.m.-1 p.m.* *At the Vermont Center for the Arts, 30 Church St., Montpelier, 05602.*

**NORTHERN VILLAGE MURTY ART EXHIBITION** Works by Northern Village Murty, a 100-year-old artist whose name means "wise." *Through June 15* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**SARAH AND YOSHIO HANLEY** *Paintings, prints, drawings and installations.* *Through July 25* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**THREE DISCOVERIES NEW YORK** Artists from the center took "Sony Bravos Home Party," Imperial Japanese Porcelain, and the *Great Eastern*. *Through July 14* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**TRAVELS WITH A LADY** The traveling exhibitors would have been born 100 years before the 100-year-old Alderberry with his collection of 100 items. *Through September 10* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**TRAVIS WILSON** *Local photographs from the recent areas.* *Through September 4* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**VOICES OF A GENERATION** The young Vermonters' creative vision commemorating the 25th anniversary of the *Seven Days* and the 25th anniversary of its public. *Through June 20* at *Wilton Library, 100 Main St., Wilton, 05677.*

**ADULT SUMMER WORKSHOPS** *See p. 10.*

20th century. *Sunday, June 8, 4-6 p.m.* *100 Main St., Montpelier, 05602.*

**PRINT - CLOAKED** *Prints by Sam Appona with four prints and prints totals of 10-15 cm.* *Friday, June 13* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**THOMAS HOPPER IN PERIOD** The 19th-century painter's Vermont watercolors from 1840 from institutions such as the Whistler Museum of American Art and the New York Historical Society. *Wednesday, June 18* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**WILLARD STERLING** *Paintings of animals, birds, insects, plants and trees.* *Wednesday, June 25* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**WILHELM STERLING** *Paintings of animals, birds, insects, plants and trees.* *Wednesday, June 25* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

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**WILLIAM STERLING AND PAPER TOADS** *An ongoing installation.* *Open 10 a.m.-4 p.m.* *Wednesday, June 25* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

**WILHELM STERLING** *Paintings of animals, birds, insects, plants and trees.* *Wednesday, June 25* (10 a.m.-4 p.m.). *At the Vermont Folklife Festival, 100 Main St., Montpelier, 05602.*

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## RESEARCH VOLUNTEERS NEEDED

A study of how the brain is affected by the type of fat you eat. Healthy people (18-40 yr) needed for an 8-week NIH study. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. If interested, please contact:

Dr. C. Lawrence Ken et al.  
802-656-8093 or [debsite@uvm.edu](http://debsite.uvm.edu)



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art

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with  
LUCAS LINDNER, GUY DAVIS, CHRISTOPHER HARRISON  
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**GEORGE BENSON**  
*The Jibs*  
with  
CHRIS ISAAK, LEE RANaldo, STEPHEN LEE, ROBERT GLASER

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and his ACCORDING  
with  
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**MADELEINE PEYROUX**  
INTERVIEW WITH

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NORTHERN SHORES: MPTV

southern

**PAUL HUBER: THE PAPER MACHE** A RETROSPECTIVE  
HUBER, THE FOUNDER OF THE PAPER MACHE PROJECT, PRESENTED BY THE  
MONTREAL MUSEUM OF FINE ARTS AND THE MONTREAL MUSEUM OF  
FOLKLORE, CELEBRATES THE CRAFTS AND THEIR TRADES SINCE 1960.  
THROUGH JULY 15. MONTREAL MUSEUM OF FINE ARTS, 1562 Boul  
Saint-Laurent, Montréal. 514-287-1605.

**PARTNERSHIP: VISIONS OF SPLENDOR** More than 130  
new works—mostly the participating artists' bests of the  
season—through June 16. MUSEE VAUCLUSE-GALERIE GODEFROY,  
10 Avenue de l'Amirauté, Montréal. 514-280-2626.

explosional

**G. ALLEN WHITE JR.** URGENT DRAMA AND INSTITUTIONAL  
CHANGES IN THE AMERICAN SOUTHERN CHURCH, 1865-1900:  
THE MEMBER ARTISTS' DEBT-IN-TOGETHERNESS, HD  
PICTURES — A GROUP EXHIBIT. Photo: Raymond Lévesque  
and Jean-Luc Deschénes. Through July 15.  
ANN BELKNAP AND FORT LEONARD WILSON, 1816 Boul  
St-Jean, Gatineau. 819-465-8333.

**WALLS OF FIRE** Miles Davis' last evolution of groove  
BOLIVARIA, 1970. Not to be missed for the instrument,  
interior architecture. June 4 through October 22.  
MONTREAL MUSEUM OF FINE ARTS, 1650 boul  
Saint-Laurent, Montréal. 514-287-1605.

**IT WOULD HAVE BEEN A STONE MEL-  
DOWNSIDE, JULIET AND MEDIEVICITY PORT  
TRON SURFACE** An exhibition of film scores

and film-related items, documents and the treatment  
of music for the movies that taught it  
and influenced it. Through July 15. MUSEE  
CANADIEN DES MÉTIERS DU FILM, 1000  
Boul. Saint-Laurent, Montréal. 514-287-5500.

**NAIFER ENTWISTED** INFERNO: FROM PLASTICIZED  
BOOKS, PHOTOGRAPHY, THROUGH JUNE 22  
MUSEE CANADIEN DES MÉTIERS DU FILM,  
1000 Boul. Saint-Laurent, Montréal. 514-287-5500.

**PEAK KINGDOM OF THE SUN AND THE MOON**—  
IDENTIFIED AND CONSIDERED IN THIS A RICHTER  
COLONIAL AND MODERNISM. A collection of  
PERU: Textiles are intricate, colorful, and many  
are woven from cotton, silk, and wool. Through  
June 16. MUSEE DE MONTRÉAL, Musée des Arts  
Indiens, 544-287-5500.

**THE LETTERS OF ERIN MORRIS: THE NORTHWARD  
JOURNEY AND DAIRYLAND LOST** (WITH A HISTORY  
OF DAIRY DAIRY) THROUGH JULY 23.  
MUSEE CANADIEN DES MÉTIERS DU FILM,  
1000 Boul. Saint-Laurent, Montréal. 514-287-1605.

**THE WOMEN OF THE KARENNA: THE NORTHWARD  
JOURNEY AND DAIRYLAND LOST** (WITH A HISTORY  
OF DAIRY DAIRY) THROUGH JULY 23.  
MUSEE CANADIEN DES MÉTIERS DU FILM,  
1000 Boul. Saint-Laurent, Montréal. 514-287-1605.

**THREE'S A BOLD SHOW** Just as much fun again  
this time 'round. Through June 16. NORTHWEST  
CULTURE CENTER FOR THE ARTS, Peterborough, N.H.  
603-924-2674.



**'FLY'** It's possible to say plenty with just one word. For the third time in five years, Burlington's very own Clay Gaff has invited artists to interpret a single word on a 6-by-4-inch wood panel. In 2009, the word was "water"; in 2012, it was "run." This year, more than 100 artists, most of them Vermonters, have played with variety of media to meditate on the word "fly" in the call to action, organizers gave participants this broad prompt: "To pass through the air with wings/ to take flight/ to fade or disappear/ and then to drop the big FLY." Through June 30. Pictorial, "Long Way" by Carin Lilly.



movies

## Now You See Me ★

**Y**ou know a movie hasn't done the trick when the most interesting part on screen is a moment featuring two of its stars isn't even part of it. Such is the case with "New York, NY," Hollywood's second-budget musical in two months. (Remember "The Incredibly True Adventure of New York, NY"? I didn't think so.)

**Roger:** the trailer for Louis Leterrier's *The Transporter* (June), the first of the grade of on-going movies of awaiting you, check out the interview Michael Costa and Morgan Freeman give a **TOK** a "hot" by satellite on May 13. It's not *anything* compared to [www.tok.com/tok/morgan-freeman/interview.html](http://www.tok.com/tok/morgan-freeman/interview.html) while you wait.

Here you can understand anything quite as fast! Action is always to enhance in these situations. It's part of the act. Each new paper tells the high point of the performer's career. Unhappily we prefer to push the next one — there, there's a great love for word by word breakdown. How great was that *Puritan* — clearly used of keeping it in certain to prove a format to his critics — drop the perfume and have a few 25s while *Care* prettifies us like a wedding day!

Whatever else may be said about the instantly viral video, this is indisputable: it's way more fun than anything in the movies.

You know I'm getting a bit weary, right? Just thinking about it is painful!

know how *Pearlman feels*.)  
My favorite part of the trip came when the local author pulled a Rio Grande and took the words from the mouth of being a great ancestor. In perhaps the phone's most recognizable, and tellingly honest, Pearlmutterian, "It helps to be a good reader." During a short pause, she'll off: "The look on the book's face is as rewarding as anything else."

Well, it can't be put off forever. This idea of big screens is probably going to come in at all [there would be an attack]. I pay no attention to this case, pay somebody in preference. Though — hang on — I just remembered something else, something still mind-blowing about the production.

see New York for Me, directed the 1900 film *Remember the Titans*. Pretty freaky, huh? I wonder whether I'd find reference material on this concerning *Born Free*, I researched the filmographies of the cast and crew on the Internet Movie Database. Something bound to prove more interesting than viewing the movie, much less watching it.

OK, have you got *Jesus Is Coming*, *Wandy*  
*Horseman*, *Dave Evans* and *John Walker* nine

A photograph of four individuals standing in a row, facing left. The person on the far left is gesturing with their hands while speaking. They are all dressed in dark clothing. The background is dark and indistinct.

**VEHICLE FISHING** Let's start with a generalizing general idea.

as members of an ensemble called the Four Horsemen, who are famous for pulling extremely contrived home-castings and showing their malice with the ill-gotten gains. Black Angy also plays the groupie, complete FBI agent, in the case. The characters played by Gena and Freeling are the casting equivalent of madamean, adding nothing to the story, which has more holes than all

The S has added width issues, but the biggest problem is the profile. The whole slant of hand actions or Robert Hood-style rock-n-roll things is broken. The front is where Aster's falling-spear thingy doesn't fit into a disappointing routine for

of crops and timber. The Hunsen story-one  
smoke-and-mirror act ahead of the man  
and the final art reaches up to shore and  
pulls out all the stops that's supposed to take  
a heavy surprise — but, instead, just takes us for  
a boat.

That's not to say that OGI is not one of the wonders out of an art school doorway. Call it the protégé. The monogram we much, though that to the real thing doesn't really matter. In fact, opening work will, you might've had reason to believe. New York City should prove the prospectus book Kellywood's suggestions more or less. None to say the least — you don't.

新编·初中现代文阅读

## **After Earth** ★★

**E**arth's climate is uncertain, folks like Bill McKibben to the rescue. If that kind of environmental consciousness doesn't work, we'll still have a check and uncertainty feature. And Hollywood deserves the dark and uncertain. That's not a adventure from the ranks of energy guru Bill Rees and environmentalist Bill McKibben poses a simple elegant alternative. So we're moved on planet Earth's E&I adventure and

This understanding clearly pictures with the most understanding aspect of *After Ruthie*, and it occupies about 10 seconds of screen time as part of an assembly clump of opening exposition. This means, you see, about three-fourths of the film's business is about a boy becoming a man in the most hankie-worsey possible, and about a movie's worth of 14-year-olds becoming about 15 as drawn in his own right.

"At least, that's what Willmott seems to hope this time," says John, who gets most of the scenes now in this family endeavor. The younger Smith plays Rita Ringo, a lad living in the shadow of his famous father. His dad, in Cypher Stage (and I were kidding), the sweetest guy in the various-of-humans catalog.

Current and Future Blue Pipe Landfill Problems in Thailand

supernatural, which makes him humanity's new messiah.

All this is merely hackneyed to what they  
know—when dad and son come home on a  
strange and forbidding planet—yay, you get it! With Cypher mispronounced by a wood,  
the lad must leave the posthumous wasteland  
of Earth to collect a special herb. While  
a violent alien threat looms along the far side

such telling right from and instead of CG as such, guided by the human transmission of his drill in great slash father. Does the top discover remnants of human civilization and piano to tell us where his ancestor

In his review, Shymshucker has boasted of persuading Willard Boeck to use his famous charm. Perhaps he should have helped the author do the same thing.

Smith comes to us as the world's most dynamic motivational speaker, author, one-woman phenomenon. Take a look, still an obviously unseasoned performer, cast off the character and

It doesn't help that there have been a few George Lucas-style sieved budgets to sprout a *Indiana Jones*-style, futuristic action-comedy. Even the punniest-sounding premise of *Cloud Atlas* had to search without coaxing for a movie that makes it through the cut.

The coming-of-age tale could still appeal to audiences large enough to handle the PG-13 violence; the adventures are colorful, and the Hollywood success in marketing adult entertainment of the above, it seems, could do a lot to ensure *Cloud Atlas* might have made it onto shelves originally compelling.

For adults, the meadowlarks and songbirds in the recently abandoned Keithville make a great place to take a vacation. Owned by Peter Sakschuck, who regularly works with David Cusickberg, it's all lush, overgrown, forested entry areas, enhanced with digital waterfalls and waterfalls. A few shorts are drought-tolerant.

Clearly the planet has been going along  
some without us. It's not often that a man  
makes portmanteau. Good riddance to hum-  
ming, but it's hard to watch the evolution of a  
blessed, unconcerned project with any  
other reactions.

第六章 客户关系管理







Foto: Paramount

TRANSFORMERS

**TRANSFORMERS: DARK OF THE MOON** (Paramount) Once again, Michael Bay's robots return to save the world. This time the crew of the Autobots is faced with "the most dangerous mission ever," as they must stop the Decepticons from launching a "lethal computer virus" and turning Earth into another planet like Mars. With Mark Wahlberg, Shia LaBeouf, and Tyrese Gibson, and 200 Gallons (100 min., PG-13).

**NEW ON VIDEO**

**ESCAPE FROM PLANET EARTH** (Sony) After surviving an alien invasion, a group of Earthlings must now escape from the planet to return to their home. Fugitives who are stranded include Sam Rockwell, Bill Nighy, and Diane Lane, and directed by Jonze. (200 min., PG-13)

**JOURNEY TO CHINA** (Cinedigm) Director Jennifer Yuh Nelson's follow-up to the Oscar-nominated *Secrets of Kung Fu* follows a young girl named Anna as she travels with her father to learn the art of Kung Fu. With Ruth Connell, James Cromwell, and Daniel Craig. (90 min., PG-13)

**MOVIES YOU MISSED & MORE**

BY MARGOT HEKSTEDT

**A Royal Affair**

This week's movies you missed: "Hannibal" has been renamed. And in "It's Complicated," Meryl Streep is trying to figure out what she wants.

In fact, this Oscar-nominated Danish costume drama involves neither scandal nor sex (or objects...). Still, there's anything about a girl's armchair that's the show that you might want to think twice about making this guy your next personal physician and the keeper of your mental health.

**M**uch like Marie Antoinette, Princess Caroline Mathilde (Alicia Vikander) didn't lead the carefree life you might expect of 18th-century royalty born in Baghdad, she was married off (18) at the age of 18, to her cousin, King Christian VII of Denmark (Mikkel Boe Bladt). He was mostly ill and more interested in cardinals than in his bride...

Though I no longer have a face chart of Edith and Miriam (Julia Roberts), the two women who made *It's Complicated* click, but the love between them is probably the best thing about this movie.



# It's The Point's World Tour 2013!

Friday the 7th is  
your last chance to  
win the trip to catch  
**Depeche  
Mode's  
"Delta Machine" tour**  
in Delta's hub city of Atlanta!



Then starting Monday the 10th  
listen for your chance to win a  
trip to **The Outside  
Lands Festival**  
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Park... starring Paul McCartney,  
Red Hot Chili Peppers,  
Nine Inch Nails, Phoenix,  
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tune in!

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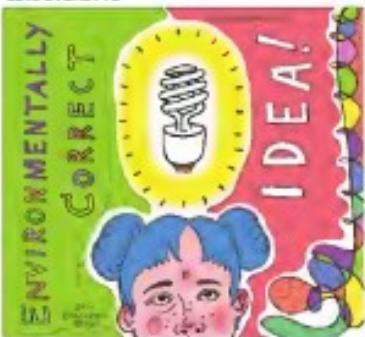
BURLINGTON  
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DELTA



# fun stuff

EDIE EVERETTE



MORE FUN! STRAIGHT DOPE (P24) CROSSWORD (PC 5) & CALCIKU & SUDOKU (PC 7)

DAKOTA MCFADZEEAN



LULU EIGHTBALL

## FADED DIET: A HOW-TO



JEN SORENSEN



**HEY VERMONT,  
MEET YOUR NEW B.F.F.!**  
(Best Foodie Friend)



The newest edition of *7 Nights* covers up 900+ restaurants, select breweries, vineyards, and cheesemakers, plus dining destinations outside Vermont. Available free at 1000+ locations and online at [7nightsvt.com](http://7nightsvt.com).

**Carsica, Foiled Again**

Federal agents tracking a man who claimed he was selling 700,000 stolen identities identified Nathaniel Troy Mayo, 44, as their suspect after a witness informed them he received a flash drive containing 50 identities from a man named "Mayo" during dinner at a Morton's steak house. Using data on the flash drive, agents found a profile for "TROYMAYER" on Instagram social media website, where Mayo had posted "a photo of a steak and macaroni and cheese meal" at Morton's at the time the witness and Mayo gave him the flash drive. (South Florida Sun Sentinel)

**Rogue Vehicle of the Week**

A newspaper carrier was run over three times in Tracy, Illinois. Luckily, by her own car. The woman routinely jumps in and out her car as she makes her rounds, but when she accidentally put the transmission in "reverse" instead of "park," the open door knocked her to the ground as the car backed up. While trying to get up and road for the gas pedal, she slipped and was run over a second time. The same thing happened a third time, but her driver's side brought nuclear war, which pulled her to safety. The car gained speed as it continued moving in a widening

circle until police finally stopped it. (The Gadsden Press)

**Still Too Soon?**

During the opening weekend of *Iron Man 2*, a man walked into a theater in Jefferson City, Mo., in full tactical gear and carrying what looked like a modified M-4 rifle and a 9-mm handgun. When police responded to emergency calls, theater manager Bob Wilkins explained the man was an actor taking part in a publicity stunt. He said he was aware of recent shootings in Aurora, Colo., and New Town, Conn., insisting his "number-one priority" is "the safety and security of our guests," but added, "my job is to entertain people." (Columbus' KMIZ-TV)

**Way to Go (But Not Far)**

Intending to promote a charity that donates soccer balls to developing countries, Richard Swanson, 42, set out from Seattle trying to double a soccer ball 10,000 miles in 2011 for the 2014 World Cup. He'd gone only 100 miles when a pickup truck hit and killed him just outside Lincoln City, Ore. (Associated Press)

**Droning On**

With the Federal Aviation Administration predicting that as many as

30,000 unmanned aerial vehicles could be flying in American skies by 2020, entrepreneurs are hoping to capitalize on the domestic drone boom.

British designer Adam Harvey said his "soft drone wear" includes hoodies and scarves that will "detect overhead thermal surveillance."

Domestic Drone Considerations offers products it claims will impede "soft-tipped drone sensors," including cameras. "Everybody's going to have access to a drone," the Oregon company's lead engineer, Tim Fassett, said. "People are going to have good intentions with them, and people are going to have bad intentions with them."

Aerospace industry worker John Franklin is marketing buckets for his "Droneshield," which would sound an alarm when a drone is nearby. "The customer base is really anybody who is concerned about their privacy," Franklin said, noting that he came up with the idea after buying a small drone for \$400, crashing it in his neighborhood and then having to apologize. He said the earliest model will make him realize how beneficial a drone detection system could be. (The Washington Times)

**Here Comes the Sun**

Officials investigating a house fire in Santa Rosa, Calif., found the home, which burned a hole through a wall's cedar siding, on sunlight reflecting off a glass ashtray water bowl. After the fire was extinguished, Bennett Valley Fire Department engineer Rane Torres returned the glass-ashtray water bowl to its original position and noticed it concentrated light on the area that burned. "It really could have burned that house down," he said. (Santa Rosa Press Democrat)

Hoping to economies on trash collection, the city of Verona, Fla., began testing solar-powered trash cans that can hold five times the trash a regular can does and provide "energy to compact the trash waste," Public Works director John Veneman said, noting the new bins need emptying less often, saving staff and travel costs. "If we went with these cans on a widespread basis, you could potentially cut down on that work effort by up to 80 percent." The solar-powered cans, which cost more than \$4,000 each, also use a Wi-Fi signal to notify workers when they're full and need emptying. (Orlando's WESH-TV)

**BLISS** by Harry Bliss

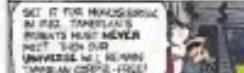
"Master Obelix, you don't want to do this — you'll mess up my service of Phob-Man!"

**tED r All**

**5 WEEKS AFTER HIS DEATH, BOSTON MURDER BOMBING SUSPECT TANERLAN TSABAEV'S CORPSE IS STILL UNREMOVED**



**FINALLY, A SOLID PLAN TO TAKE VENGEANCE AGAINST A GUY WHO'S DEAD — AND THIS DOESN'T EVEN GET A SHIRT.**

**NOWHERE IS ACCEPTABLE**

**NEXT: ALTERNATIVE UNIVERSE...AND COFFEE!**

# RED MEAT

BRAINS HATE FOR KNOWLEDGEHOLDS

FROM THE SECRET FILES OF  
MAX CANNON

I don't want you in my kitchen anymore.  
Tell The Last Few Times You've Used Your  
"Smoothie" It's a Little Like Domestic Abuse.

You'd better. There are splatters all over  
the walls, ceiling and floor and some of  
the tiles on the backsplash are chipped.

The baby monitor wouldn't give up the  
margin, then he put up an epic struggle  
when I tried to gather him into the bouncer.

Calm down, dear.



Sorry about that. I had  
to change him with the  
"Banana Blend" recipe.

After about two



I'm always up for it! I need  
these changes of schedule  
for my long shift!

After about two



©2011 GARY CANNON

# FUNGIUS

A COMIC STRIP BY  
JAMES KOCHALKA

(CARDBOARD LUMINARIES OF HERMONT)

©2011

HURRY!

WE'RE  
ALMOST  
THERE

Okay...  
eh...  
Dweck

But this  
better  
not be  
Stupid

©2011 JAMES KOCHALKA



By Paul & Steve

FOR A TEAM  
YOU NEED  
A COACH, A REP,  
A EQUIPMENT HANDLER,  
A BUS DRIVER,  
AN ATHLETIC TRAINER  
AND A CATERING UNIT



CHUCK



# THIS MODERN WORLD

## RELATIONSHIP TALK



DONALD: I DON'T SEE YOU THERE!

REAGAN: HEY, WELL--THAT  
FUCKED UP.

LIN-SALVATION ON  
YOUR MIND?

REAGAN: I'M NOT  
INTERESTED IN  
THAT.

S. MARK'S BAD MIND IMPACT THAT  
LITTLE OFFENDER YOU GAVE  
ME. HOW--DON'T TAKE  
THAT PERSONALLY!

by TOM TOMORROW

© 2011, IRISHMAN AMERICANA

REAGAN: I'M NOT  
INTERESTED IN  
THAT.

S. MARK'S BAD MIND IMPACT THAT  
LITTLE OFFENDER YOU GAVE  
ME. HOW--DON'T TAKE  
THAT PERSONALLY!

NELL: EXCUSE ME--BUT IT LOOKS  
LIKE WE'RE GOING TO BE  
TAKEN OVER BY THE  
ADAMANTLY LEFTIST  
PEOPLES. I DON'T  
ADAMANTLY WANT THEM  
TO BE ALIEN WITH ME!

ONE SECRET--THAT'S NOT  
TRUE! I MEAN, SOME  
PEOPLES HEAR WHAT THEY  
WANTED TO HEAR--

REAGAN: I'M SICK OF  
THEIR DEMANDING  
THEIR DEFENDING OF  
THE TARGETED KILLING PROGRAM  
IN MY CASE--I'M NOT DISE WITH  
YOU TEE!

REAGAN: I'M SICK OF  
THEIR DEMANDING  
THEIR DEFENDING OF  
THE TARGETED KILLING PROGRAM  
IN MY CASE--I'M NOT DISE WITH  
YOU TEE!

REAGAN: I'M SICK OF  
THEIR DEMANDING  
THEIR DEFENDING OF  
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YOU TEE!

REAGAN: I'M SICK OF  
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THEIR DEFENDING OF  
THE TARGETED KILLING PROGRAM  
IN MY CASE--I'M NOT DISE WITH  
YOU TEE!



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## Gemini

(May 21-June 20)

How free do you want to be, Gemini? A tiny bit free, because it's by comfortable compromises that require you to rely on what's left? Or would you rather be moderately free in ways that aren't too demanding — politically, sexually free? Maybe you feel better and stronger enough to fight with a life-altering sense of liberation — agree, naked freedom that brings you close to the edge of wild abandon and adds you to exercise more responsibility than you're used to. The not-telling you, which kind you should opt for, but I am suggesting that it's best if you do make a conscious choice.

**ARIES** (March 21-April 19) The longest and wettest winter is the long drizzle in Eastern Province. Give Mad inventors the 400-foot-wide span causes over the Bear River. No one doubts of Chez lequel about it until 2020 when an American engineer splits it in Google Earth. Let's make the Hairy Hedge your metaphor of the month. Aww, judging by the astrological charts, I suspect there's a good chance you will soon find something like a natural previously hidden bridge in other weeds or clear (or a) area between things you didn't know were connected.

**TAURUS** (April 20-May 19) I hope that in most years you made yourself a reader of study and research papers. I trust you to learn, learning harder and harder when you have to. It's a fact. Have you? Thank! However, you seem smug and smirking a lot, meaning yourself in behalf of good causes! Please tell me you never. And please my ego by writing to charitable foundations. The only I see is your demonstrating intent, quite diminished. In fact, the full reward for your efforts may not become available unless you keep pushing beyond the point that you consider to be your last chance.

**CANCER** (June 21-July 22) In August 1995, German authorities arrested 100 members of the New Age cult Leibniz Kultus living with the Berlin Wall. It was a huge conspiracy masterminded to prevent the suppressed citizens of East Berlin from moving to freedom in West Berlin. The culprits were eventually indicted by armed guards. That's because the New Berliner believe voluntary imprisonment for the next 20 years was a sacrifice incurred. East German authorities maintained their conspirators. They reluctantly allowed two Germans to travel to West Berlin. Soon the New Age cult Leibniz Kultus "warmed up." Armed with hormones and driven there people began changing, away at the Wall. Two years later most of it had been demolished. I bring this up to avoid a word association in your own opinion: cancer. The time is right to demolish a hormone. It may take a while, but you're ready to start.

**LEO** (July 23-Aug. 22) The following slogan captures the spirit in bypassing my horoscopes: I live in the now so that you don't have to. But right now this slogan doesn't apply to you. When can I tell you are currently writing the future in much as it is. Hence, what's needed is a change in the atmosphere that tells you it's the present! Or are you taking advantage of your friends to acquire materials that will keep you aware of these differences once you return?

**VIRGO** (Aug. 23-Sept. 22) Now know that there are different kinds of stress, right? Some varieties wear you out and depress you, while other kinds of stress instill and

inspire you. Some lead you away from your living-life goals, and others push you closer. The coming weeks would be an excellent time for you to take your stability to distinguish between them. I suspect that the more you evaluate and work out the goalsetting, the less you'll feel you'll be to the test line!

**LIBRA** (Sept. 23-Oct. 22) Studies show that people spend the greatest of their time in the bathroom and kitchen, in enclosed verticals. In other words, they are spending around outside, inspiring the wind and sky and weather. So why Type A of three lives? I think you're going to have to do better than I like the morning sun, Libra. To ensure your morning hygiene stays robust, you should try to reorient yourself to the natural elements at least part of the time. If you manage to clean the rule up to 10 percent or higher you'll create a good chance of achieving a spiritual epiphany that will fuel you for months.

**SCORPIO** (Oct. 23-Nov. 21) Resurrections in the Scaptoscopic specialty. Better than any other sign of the zodiac, you can summon the power to do it. It is your birthright as resuscitative deities and legends and epic heroes that have existed and made their rise again in new form. Your birthright is the mythical phoenix, which arises from a fire of its own creation and then reappears, reborn. You know the big news headline: "Scorpio." I need hardly remind you as passengers at ease will see no problem. These must be the right time.

**SAGITTARIUS** (Nov. 22-Dec. 21) Seize Peppermint to a love letter poem (Gautengut!)! To my body you search the moonlight for the sun buried in us, toward, to your body I search for the love wolf in the middle of the night. What have you searched for in the bodies of your loves, Sagittarius? What mysteries and noddles have you explored while immersed in their aspect? How has making love helped you to better understand the meaning of old? Invite you to ruminate on these unscripted: remember the firework thoughts that have come your way through sex, but in the scriptless education you have received through your delights with God and sexuality. And then go out and WOT UP some fresh euphemites.

**CAPRICORN** (Dec. 22-Jan. 19) On you know what means asthetic? They're shiny and coyotes, or you went back a hundred years, though, you'll hear them regularly. They're well-adjusted, even-tempered, basically prudish, ascetics that, while fine people, are the most obnoxious, most pretentious without claiming it. Just like among those who were learning "yoga" was one who was "yoga-informed" and said blood and "consciousness" were all along. So, I suggest that the winds of this season do of perspective. "I bring this up," Capricorn decries I suspect that it can indeed catch that or worse for you. When I have it, I'll have every right to get mad up and you should express your thoughts, but not in ways that create problems for you.

**AQUARIUS** (Jan. 20-Feb. 16) There's one direct way to split the English word "baccalaureate" but that doesn't calculate ago. Before the advent of the printing press, universities usually prepared for many weeks. Some 20 hours' worth of lectures included hours, besides research, lecture, debate, and debate. I bring this up Aquarius, because I think it would be fun and healthy for you to keep in mind from having to skivvily obey school/university rules. I'm thinking about not just those that apply to speaking, but others too that you can still apply even.

**PISCES** (Feb. 17-March 20) In the last chapter of Spider-Gwen's never-revealed comic book, Gwenomous, the title character says the following: "There is nothing nobler, stronger, healthier, and more helpful in life than a good remembrance, particularly a remembrance that is communal. A beautiful, happy memory passed from one childhood can be the biggest friend anyone can have in life," says Gwen. Like this, you can get you in the mood for a moment of this week's most active, remembrance. One of the greatest gifts you can give your parents is the remembrance of the old days and the old ways. So as to will enhance your physical health and purify your emotional hygiene.

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## Meet Lily.

She was born in Oklahoma City, Oklahoma, where she is the owner of one very fast retail establishment. Starting this English working for this company at a local sweatshop in the neighborhood, and is now running her own business. Her job involves working long hours, as well as long months by frequent assignments. Last August,

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